ROYAL ACADEMY OF MUSIC

Royal Academy of Music
Prospectus 2002

Senior Management

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Prof. Curtis Price AM, PhD, Hon RAM, FKC

Vice-Principal & Director of Studies
Prof. Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM

Director of Finance and Personnel
Jan Whitehouse CIPFA, MILAM, MIM, Hon FRAM

Heads of Faculty

Head of Strings
David Strange FRAM

Head of Brass
Prof. John Wallace OBE, MA, FRAM

Head of Woodwind
Prof. Sebastian Bell FRAM, Hon RCM

Head of Keyboard
Christopher Elton FRAM

Head of Vocal Studies
Mark Wildman FRAM, FRSA

Director of Opera
Iain Ledingham MA, FRAM, FRCO

Head of Musical Theatre
Mary Hammond FRAM, LRAM

Head of Composition
Prof. Simon Bainbridge ARCM, FRCM

Head of Media & Applied Music
Dick Walter BA, Hon ARAM

Head of Jazz
Gerard Presencer

Head of Historical Performance
Laurence Cummings MA, ARCM, FRCO

Head of Academic Studies
Jeremy Summerly MA, MMus, Hon ARAM

Heads of Free-Standing Departments

Head of Harp
Skaila Kanga FRAM

Head of Guitar
Michael Lewin FRAM

Head of Organ
David Titterington
MA, Hon DMus, Hon FRCO, Hon ARAM

Head of Accordion
Owen Murray
GRAM, Dip RAM (Copenhagen), Hon RAM

Director of Conducting Studies
Colin Metters Hon ARAM, Hon RAM

Head of Timpani & Percussion
Neil Percy Dip RCM, ARCM, Hon ARAM

Head of Choral Direction & Church Music
Patrick Russill MA, Hon RAM, Hon FGCM

Heads of Programmes

Head of Undergraduate Programmes
Jeremy Summerly MA, MMus, Hon ARAM

Head of Postgraduate Programmes and Research
Amanda Glauert MA, ARCM, PhD, Hon ARAM

Tutors of Undergraduate Programmes
Timothy Bowers BMus, DPhil, ARAM, ARCM
Ruth Byrchmore MMus, BMus, ARAM

Tutors of Postgraduate Programmes
Michael Allis BMus, MMus, PhD, Dip RCM, LTCL, Hon ARAM (Senior Postgraduate Tutor)
Virginia Black FRAM
(Programme Leader, Postgraduate Performance)

Director of the Junior Academy
Jonathan Willcocks MA, Hon RAM

Administrative Officers

Registrar and Projects Manager
Philip White LRAM, FRAM

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Librarian
Kathryn Adamson BA, MA, Dip Lib, Hon ARAM

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Simon Hobson BA

York Gate Collections Curator
Frances Palmer MA, PhD, FSA, FMA

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Estates Manager
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Two Student Representatives
One Administrative Staff Representative

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Her Majesty Queen Elizabeth
The Queen Mother

Marylebone Road, London NW1 5HT
Tel +44 (0)20 7873 7373
Fax +44 (0)20 7873 7374
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A member of the University of London

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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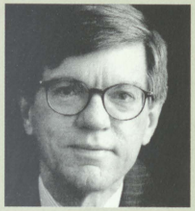


Welcome The Royal Academy of Music has been remarkably successful in producing generations of leading soloists, chamber and orchestral musicians, conductors, singers and composers. However, we have no intention of resting on our laurels: outstanding new teachers are regularly recruited; the curriculum is constantly reviewed and updated, new programmes introduced and the latest technology applied; we try to react quickly to – and to anticipate – changes in the profession. The Academy is a cosmopolitan place, proud of its traditions and proud of its unique atmosphere which is not only warm and welcoming but buzzing with excitement. It is a very happy place in which one studies the whole art of music whilst preparing for the rigours of the profession. Many prospective students will be faced with choices: university or conservatoire? Which conservatoire? London or elsewhere? I urge you to attend the Academy Open Days, try to arrange consultation lessons with our professors, talk to current students, get the feel of the place. We have tried very hard to ensure that this Prospectus accurately reflects what happens at the Academy, but please do come and see for yourself. You will be very welcome.

Curtis Price, Principal

Introduction

The Royal Academy of Music is Britain's senior conservatoire and one of the oldest institutions in the world for advanced musical training. Since it was founded in 1822, the Academy's reputation for performance and composition has never been more excitingly realised than in the present day. The emphasis of training at the Academy is simple: to prepare students for a successful professional career in music as the demands of the outside world dictate. Making a viable living as a performer or composer requires a versatility and resourcefulness as never before. The Academy offers courses and facilities which enable students to explore ways of extending the musical world beyond its present confines.

The focal point of work is the Principal (or 'major') study and, for a student to thrive, he/she needs a teacher of the front rank. Pages 4 to 8 list the distinguished resident teachers at the Academy, as well as our visiting professors and consultants who visit regularly. We take great care to match the right student with the right teacher (see Consultation Lessons, page 29). Each faculty also prides itself on delivering orchestral, chamber, 'historical', contemporary, jazz and media-music training at the highest level. In the majority of cases, ensemble playing of every description constitutes a significant part of any professional career. Students are therefore expected and encouraged to perform on a regular basis both inside and outside the Academy.

We seek to develop the talents and aptitudes of all our students as soon as they are accepted. Individual syllabuses are supervised by the Vice-Principal, who works closely with the Heads of Studies and Heads of Programmes, as well as with Tutors, on the needs of all students. We also have a professional counsellor and an integrated welfare team including an International Students Officer. In these ways we are able to monitor the artistic and professional development, as well as the personal well-being, of all our students.

Above all, students enjoy an atmosphere which is friendly and purposeful. As an international community of around 570 students, including over 200 postgraduates, we flourish in an environment where over 50 different countries are represented. Many students pursue an exchange programme during the course of study, facilitated by the Academy's close links with leading institutions in Europe, North America and Australia.

The balanced development of technical excellence, intuitive musicianship and an enquiring mind is central to the Academy's mission of giving every student the best possible chance of becoming an articulate and informed musician. In this way our courses demand that students not only absorb established techniques and attitudes but learn to think for themselves in preparing for a rewarding and productive career – as well as understanding that the study of music and its interpretation are the life-long task of an aspiring artist.

In 1999 the Academy became the only conservatoire to be admitted as a full college of the University of London; our close association with this distinguished confederation of institutes brings many direct benefits. Alongside this, the Academy also maintains a collaboration of prime importance with King's College London. The partnership of these internationally renowned institutions allows students to draw on the considerable expertise and resources of each other. This has resulted in two programmes unique of their kind, the BMus (Perf) and MMus (Perf). The Academy also offers a Postgraduate Performance Programme for the majority of postgraduate students, which operates on similar lines. One particularly outstanding recent departure is the new postgraduate framework of programmes, now including MPhil and PhD awards (see pages 30 to 36 for all programme details).

Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM
Vice-Principal and Director of Studies
Studied at University of Toronto and Christ Church, Oxford. Writer, recording producer for many record labels, broadcaster for BBC, reviewer for Gramophone and trumpeter: solo discs of sonatas, concerti etc. GRSM Tutor 1990–1. Artistic Director, 'Purcell at the Academy', 1995. Dean of Undergraduate Studies 1991–5. Vice-Principal and Director of Studies since 1996. Appointed a Professor of University of London, 2001.

1822 The Royal Academy of Music is founded by Lord Burghersh, at the first premises in Tenterden Street, Hanover Square.

1830 King George IV grants a Royal Charter.

1856 Arthur Sullivan (later Sir Arthur Sullivan) enters the Academy as a student.

1880 The Academy has more than 340 pupils by this time. A system of metropolitan examinations for teachers has begun.

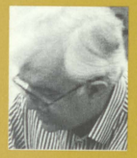
1911 The Academy moves to new custom-built premises on Marylebone Road.

Strings

Department administrator
Rita Castle Hon ARAM
Tel. 020 7873 7395
Email strings@ram.ac.uk

Head of Strings

David Strange FRAM



Studied at the Academy with Douglas Cameron. Principal, Royal Philharmonic Orchestra 1973-85 and Royal Opera House Orchestra 1985-90. Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain and Director, RAM String Orchestra. Trustee of Pro Corda, the National School for Young Chamber Music Players and the National Chamber Music for Schools Competition. Artistic Consultant to Wells Cathedral Specialist Music School. Professor since 1976 and Head of Strings since 1997.

Violin

Joshua Bell Hon RAM (Visiting Professor)
Diana Cummings FRAM
Howard Davis FRAM, FRSAMD, FRSA
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Jean Harvey FRAM
Maurice Hasson Hon RAM
Joji Hattori (Visiting Professor)
Hu Kun
Sophie Langdon ARAM
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovich Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM (Ede Zathureczsky Professor of Violin)
Marianne Thorsen ARAM
Xue Wei (Visiting Professor)

Viola

Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson ARAM
Jerzy Kosmala (Visiting Professor)
Martin Outram BA, FRAM
Paul Silverthorne FRAM
Matthew Souter AGSM
John White FRAM

Cello

Colin Carr Hon RAM
Robert Cohen (Visiting Professor)
Lionel Handy ARAM
Mats Lidström Hon ARAM
Philip Sheppard ARAM
David Smith FRAM, FRSAMD
David Strange FRAM
Paul Watkins MA, Hon RAM

Double Bass

Robin McGee FRAM
Duncan McTier BSc, FRNCM, ARCM
Edgar Meyer (Visiting Professor)
Rodney Stewart FRAM

Harp

Skaila Kanga FRAM (Head of Harp) Principal, Nash Ensemble, Academy of St Martin-in-the-Fields & Sinfonia of London)
Elinor Bennett LLB, ARAM, Dip RAM (Visiting Professor)
Daphne Boden FRAM, ARCM, FRSA
Thelma Owen BMus (Orchestral & Art of Teaching) former Principal, Royal Philharmonic Orchestra)
Helen Tunstall GRSM, ARCM (Contemporary Ensemble Tutor) Principal, London Sinfonietta
Hugh Webb (Jazz & Contemporary Solo Tutor)

Classical Guitar

Michael Lewin FRAM (Head of Guitar)
Julian Bream CBE, Hon RAM (Consultant)
Colin Downs Hon ARAM
John Mills Hon ARAM (Visiting Professor)
Timothy Walker Hon ARAM
John Williams OBE, Hon RAM (Visiting Professor)

Brass

Department administrator
to be appointed
Tel. 020 7873 7320
Email brass@ram.ac.uk

Head of Brass

Prof. John Wallace OBE, MA, FRAM

Studied at King's College, Cambridge, York University and the Academy. Principal Trumpet, Philharmonia Orchestra 1976-95, London Sinfonietta since 1988. International soloist: premières of works by Sir Malcolm Arnold, Sir Peter Maxwell Davies, Sir Harrison Birtwistle, James MacMillan, Dominic Muldowney, Robert Saxton and Tim Souster; records for BIS, GMN and EMI. Founded the brass ensemble Wallace Collection in 1986. Head of Brass since 1992.

Horn

Michael Thompson FRAM (Aubrey Brain Chair) International Soloist
Richard Watkins FRAM (Dennis Brain Chair) International Soloist

Trumpet

Ian Balmain Hon ARAM Principal, Royal Philharmonic Orchestra
Robert Farley Hon RAM Principal, Hanover Band
Howard Snell FRAM former Principal, London Symphony Orchestra
John Wallace OBE, MA, FRAM
James Watson FRAM International Soloist; former Principal, Royal Philharmonic Orchestra, Royal Opera House & London Sinfonietta; former Principal Conductor, Black Dyke Band
Iaan Wilson ARAM, Hon FTCL (also Natural Trumpet & Cornetto) Former Sub-Principal, BBC SO; Former Principal, Ulster Orchestra & Sadler's Wells/English National Opera; Sub-Principal, Royal Opera House

Tenor Trombone

Ian Bousfield Hon ARAM Principal, Vienna Philharmonic Orchestra
Dudley Bright Hon ARAM Principal, London Symphony Orchestra
Denis Wick former Principal, London Symphony Orchestra

Bass Trombone

Robert Hughes FRAM London Symphony Orchestra

Tuba

Patrick Harrild Hon RAM Principal, London Symphony Orchestra

Historical Brass Instruments

Susan Addison Hon ARAM (Sackbut & Early Trombone) His Majesty's Sagbutts and Cornetts, Orchestra of the Age of Enlightenment
Andrew Clark GGSM, Hon ARAM (Natural Horn) Principal, Orchestra of the Age of Enlightenment, Amsterdam Baroque Orchestra
Robert Farley Hon ARAM (Natural Trumpet & Cornetto) Principal, Hanover Band

Serpent, Ophicleide

Stephen Wick London Gabrieli Brass

Early Brass Consultants

John Webb
Jeremy West

Art of Teaching

Carrie Paechter BA, MA (Cantab), MEd, PhD (Professor of Teaching & Learning)
Phillip Eastop ARAM (Seminar Leader)

Woodwind

Department administrator
to be appointed
Tel. 020 7873 7320
Email woodwind@ram.ac.uk

Head of Woodwind

Prof. Sebastian Bell FRAM, Hon RCM

Professional career includes Sadlers' Wells Opera, Principal Flute with BBC Welsh Orchestra, Principal and Solo Flute with London Sinfonietta. He has worked in close collaboration with many major twentieth-century composers, including Berio, Benjamin, Birtwistle, Henze, Knussen, Lutoslawski and Takemitsu. Recordings include Toward the Sea by Toru Takemitsu with John Williams and George Benjamin's Antara, winner of 1990 Gramophone Contemporary Music Award. Also a flute technician, specialising in old French instruments. Professor at RCM, 1974-84. Head of Woodwind since 1995.

Flute

Sebastian Bell FRAM, Hon RCM
William Bennett OBE, Hon RAM International Soloist; Principal, English Chamber Orchestra
Keith Bragg Hon ARAM (piccolo) Principal Piccolo, Philharmonia
Michael Cox Hon ARAM Principal, BBC SO & London Mozart Players; Joint-Principal, Academy of St Martin-in-the-Fields
Kate Hill Hon ARAM Co-Principal, English Chamber Orchestra
Jaime Martin Principal, Royal Philharmonic Orchestra, Chamber Orchestra of Europe & Academy of St Martin-in-the-Fields
Clare Southworth GRNCM, PPRNCM Freelance player & educator

1912 The Opening Ceremony of the Duke's Hall, named after the then President, the Duke of Connaught.

1923 Sir Henry Wood, a former student, joins as a professor.

1935 Foundation of the Junior Academy.

1946 Thanksgiving Windows are unveiled to mark the end of the Second World War.

1951 The Festival of Britain: the Academy's Symphony Orchestra is used for acoustical tests at the newly built Royal Festival Hall.

Oboe

Douglas Boyd FRAM Principal, Chamber Orchestra of Europe
Geoffrey Browne (cor anglais) English National Opera
Melinda Maxwell BA, ARCM, LTCL, Hon ARAM Principal, Sinfonia 21 & Endymion Ensemble
Tess Miller ARCM, Hon RAM (Alexander Technique) Former Principal, London Bach Orchestra & Orchestra of St John's, Smith's Square
Celia Nicklin FRAM Principal, Academy of St Martin-in-the-Fields & London Mozart Players
Christine Pendrill (Visiting Professor)
Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM freelance player & member, Campbell Wind

Clarinet

Richard Addison FRAM Principal, E flat & Bass, Royal Philharmonic Orchestra
Timothy Lines Principal Clarinet & Principal E flat clarinet, London Symphony Orchestra
Angela Malsbury Hon RAM Principal, London Mozart Players
Andrew Marriner (Visiting Professor) Section Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields
Keith Puddy FRAM, FTCL Principal, New Queen's Hall Orchestra
Nicholas Rodwell ARCM, Hon ARAM Principal, Royal Opera House, Covent Garden

Saxophone

Richard Addison FRAM Principal, Royal Philharmonic Orchestra

Bassoon

David Chatterton Hon ARAM, AGSM, Cert Ed (contra-bassoon) Principal, Royal Philharmonic Orchestra
Gareth Newman BMus, LRAM, Hon ARAM Principal, London Mozart Players & Queen's Hall Orchestra
John Orford Hon RAM, ARMCM Principal, London Sinfonietta

Timpani & Percussion

Department administrator
to be appointed
Tel. 020 7873 7320
Email percussion@ram.ac.uk

Head of Timpani & Percussion

Neil Percy Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied piano and percussion at Chetham's School of Music, and jazz and composition at Esatman School of Music before continuing his studies at the Royal College of Music. He won the Bronze Medal in the first LSO-Shell scholarship for Timpani and Percussion. As a player he has worked closely with many artists and conductors including Pierre Boulez and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. As a clinician and educator he has given masterclasses in Europe, the USA and Asia, and has coached many of the world's leading youth orchestras including the PMF Orchestra, National Musicians Symphony Orchestra and the National Youth Orchestra of Great Britain.

Simon Carrington GRSM, ARCM, Hon ARAM (timpani) Principal Timpani/Percussion, London Symphony Orchestra
Paul Clarvis Hon ARAM (drum set and ethnic percussion) International soloist & recording artist
Nicholas Cole FRAM Former Principal, Royal Philharmonic Orchestra
Kurt-Hans Goedicke Hon RAM (Senior Professor of Timpani) Principal Timpani, London Symphony Orchestra, 1964-2000; Principal Timpani Emeritus, London Symphony Orchestra
David Hassell (Latin American percussion) session musician and renowned clinician
David Jackson Dip RCM London Symphony Orchestra
Neil Percy Dip RCM, ARCM, Hon ARAM Principal Percussion, London Symphony Orchestra
Stephen Quigley ARAM Principal Percussion, Royal Philharmonic Orchestra
Leigh Howard Stevens (marimba) International soloist, recording artist & clinician

Conducting & Orchestras

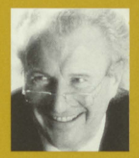
Orchestral Manager
Rachael Dunlop BA
Assistant Orchestral Manager
Liz Williams BMus
Tel. 020 7873 7308
Email orchestras@ram.ac.uk

Conducting
Tel. 020 7873 7353
Email conducting@ram.ac.uk

Director of Conducting Studies

Colin Metters Hon ARAM, Hon RAM

Colin Metters' career takes him all over the world. He has recorded for BBC radio and television and conducted many of the leading symphony orchestras in the UK, including the Hallé, the Philharmonia, Bournemouth Symphony, Royal Liverpool Philharmonic, City of Birmingham Symphony, BBC Symphony and BBC Scottish Symphony. He has conducted extensively abroad and is regarded as one of the foremost international teachers of conducting, giving seminars in Poland, Germany, Australia, Venezuela, China, Finland and the USA. In 1997 he was appointed Musical Adviser and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999 he was awarded the Vietnamese 'Order of Merit' for services to Vietnamese Cultural Development, the first time this award has been made to a British citizen. Professor and Director of Conducting Studies since 1983.



International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

George Hurst Hon RAM (Consultant)
Professor Lutz Köhler Hon RAM Chief Guest Conductor

Keyboard

Department administrator
Rita Castle Hon ARAM
Tel. 020 7873 7395
Email keyboard@ram.ac.uk

Head of Keyboard

Christopher Elton FRAM

Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Many recitals, broadcasts and master-classes in the UK and overseas. Serves on juries of international competitions. Students' recent successes include the London World Piano Competition 1997 (first prize), Tchaikovsky International Competition, Moscow 1998 (third prize) Dublin International Piano Competition 2000 (second & fifth prizes) and Leeds 2000 (fifth prize). Piano teacher since 1973 and Head of Keyboard Studies since 1989.

Piano

Alexander Satz (Broadwood Visiting Professor of Piano)
Maria Curcio Hon RAM (Visiting Professor)
Stephen Hough (Visiting Professor)
Christopher Elton FRAM (Dederich Professor of Piano)
Graeme Humphrey ARAM
Piers Lane BMus, Hon RAM
Vanessa Latarche FTCL, Hon ARAM, ARCM
Joanna MacGregor FRAM
Hamish Milne FRAM
Tanya Sarkissova Grad (Moscow State Cons.), Grad (Kiev State Cons.), Hon ARAM
Aaron Shorr ARAM
Patsy Toh ARAM, 1e Prix Paris

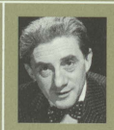
Piano Accompaniment

Julius Drake Hon RAM
Michael Dussek FRAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

Piano Chamber Music

Clifford Benson Hon ARAM
Michael Dussek FRAM (Co-ordinator, Piano Chamber Music)
Geoffrey Pratley BMus, FRAM
Joseph Seiger Hon ARAM
Andrew West ARAM

1953 The Coronation of Her Majesty Queen Elizabeth II: the co-ordination of choral and orchestral arrangements was entrusted to Hugh Marchant and David Martin, both of the Academy.



1961 Sir John Barbirolli, a former student, joins the Academy as Conductor of the First Orchestra.

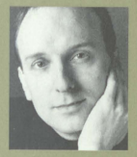
1968 The new Library is opened by Her Majesty Queen Elizabeth the Queen Mother.

1971 Sir Simon Rattle, Chief Conductor/Artistic Director of the Berlin Philharmonic Orchestra from 2002, studied at the Academy in 1971-4.

1976 Opening of the Jack Lyons Theatre, a modern opera theatre seating nearly 300.

Organ
Tel. 020 7873 7339
Email organ@ram.ac.uk

Head of Organ
David Titterington MA, Hon DMus, Hon FRCO, Hon ARAM

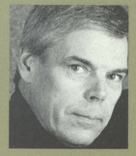


Studied at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain (Premièr Prix à l'unanimité). Gives recitals and master-classes world-wide and is a member of many international juries. Has premièred many works and records extensively. Visiting Professor, Conservatoire de Genève and Ferenc Liszt Academy, Budapest. Head of Organ Studies since 1996.

Naji Hakim (Visiting Professor of Improvisation)
James O'Donnell MA, FRCO, FRSCM, Hon RAM
Lionel Rogg Hon DMus, FRCO (Visiting Professor)
Patrick Russill MA, Hon RAM, Hon FGCM

Classical Accordion
Tel. 020 7873 7381
Email accordion@ram.ac.uk

Head of Accordion
Owen Murray GRAM, Dip RAM (C'hagen), Hon RAM



Studied with Mogens Ellegaard at the Royal Danish Academy of Music. Many recitals in the UK and overseas and performances with orchestras including BBC Symphony, CBSO and London Philharmonic. Recordings include 'On the Wings of the Wind'. Head of Classical Accordion since 1986.

Friedrich Lips (Visiting Professor)
Matti Rantanen Sibelius Academy, Helsinki

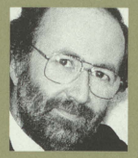
Vocal Studies & Opera

Vocal Faculty & Musical Theatre Co-ordinator
Alison Law MA (Cantab), Dip AM
Vocal Faculty Assistant
Sam Adams BA
Tel. 020 7873 7383
Email voice@ram.ac.uk

Head of Vocal Studies
Mark Wildman FRAM, FRSA

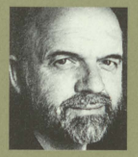
Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prizewinner, formerly lay-clerk in St George's Chapel, Windsor, and member of BBC Singers. Performed as bass soloist in UK, Europe and USA, including Purcell Room, Wigmore Hall, BBC Proms, and at British and European festivals including the Three Choirs, Kristianland International and City of London Festivals. Singing teacher at the Academy since 1983 and Head of Vocal Studies since 1991.

Director of Opera
Iain Ledingham MA, FRAM, FRCO



Organ Scholar at Queen's College, Cambridge from 1976-9 and (subsequently) studied piano, harpsichord and conducting at the Academy. He joined the music staff of Glyndebourne Festival Opera and has worked extensively as an accompanist for singers and instrumentalists, broadcasting many times on BBC Radio 3. He is also an experienced choral and orchestral conductor and is Artistic Director of the Amersham Festival of Music. As either continuo player or choir trainer he has worked with leading conductors. He has been coaching at the Academy for the last 15 years, runs an annual summer school for Academy singers in Italy and has been a guest teacher at the Hochschule der Künste in Berlin. Director of Opera since 2000.

Visiting Professor of Opera



Robert Tear CBE, MA, Hon RAM, FRCM, FRSA, Hon Fellow of King's College, Cambridge

Visiting Professors
John Mark Ainsley
Barbara Bonney
Nicolai Gedda Hon RAM
Valerie Masterson CBE, Hon RAM

Singing Professors
Noelle Barker OBE, MA, FGSM, Hon RAM
Edward Brooks FRCM, Hon FBC
Charles Brett MA, Hon RAM
Diane Forlano Hon RAM
Glenville Hargreaves BMus, GRSM, ARMCM, FBSM
Anne Howells ARMCM, Hon FRMCM
Julie Kennard BA, ARCM, Hon ARAM
David Lowe MA, ARCM
Penelope MacKay AGSM, Hon ARAM
Joy Mammen Hon RAM
David Maxwell-Anderson BA, MA
Ian Partridge CBE, Hon RAM, LGSM
Alison Pearce AGSM, Hon ARAM
Janet Price MMus, LRAM, ARCM, Hon ARAM
Jean Rigby FRAM
Elizabeth Ritchie ARAM, LRAM
Beatrice Unsworth Hon ARAM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching
Timothy Barratt ARAM, GRSM, LRAM, ARCM, LTCL
Gareth Hancock MA, ARAM, ARCM
Mary Hill MA, Hon ARAM, LRAM, ARCM
Audrey Hyland BA
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, GRSM
Geoffrey Pratley BMus FRAM
Antony Saunders ARAM, LRAM, ARCM, ARCO
Clara Taylor FRAM, FRSA

Principal Operatic Coaches
Ingrid Surgenor MBE, ARAM, FWCMD, GRSM (Welsh National Opera, Bayreuth Festival, official accompanist for Cardiff Singer of the World)
Mary Hill MA, Hon ARAM, LRAM, ARCM (Co-ordinator of preparatory opera)

Opera Role Coaches and Music Staff
Laurence Cummings MA, ARCM, FRCO (Head of Historical Performance)
Gareth Hancock MA, ARAM, ARCM (Glyndebourne Festival Opera)
Richard Hetherington GRSM, ARCM (Royal Opera Covent Garden)
Jonathan Hinden BSc, LRAM, ARCM (former head of music staff, Glyndebourne Festival Opera)
Audrey Hyland BA (English Touring Opera, Britten-Pears School)
Iain Ledingham MA, FRAM, FRCO
Anthony Legge MA (Head of Music, English National Opera)
Steven Naylor BMus, FRAM (Glyndebourne Festival Opera)
Jonathan Papp ARAM, GRSM (Britten-Pears School)
Dominic Wheeler BA, ARCO, ARCM (English National Opera, Opera North, Glyndebourne Festival Opera)
Christopher Willis BMus, LRAM, ARAM (Royal Opera Covent Garden, Glyndebourne Festival Opera)

Song Classes and Languages
Ludmilla Andrew BA, Hon ARAM (Russian)
Mark Bell (Stagework)
Maria Cleva (Italian)
Florence Daguerre de Hureaux Licenciée ès Lettres, LRAM (French)
Mandy Demitriou (Bodywork/Movement)
Paul Esswood Hon RAM (Baroque Aria)
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Penelope MacKay AGSM, Hon ARAM (French Song)
Ian Partridge CBE, Hon RAM, LGSM (Lieder & Early English Song)
Elizabeth Ritchie ARAM, LRAM (English Song)
Richard Shaw BMus, Hon ARAM (Russian Song)
Karen Rabinowitz Hon ARAM (Acting)
Iain Ledingham MA, FRAM, FRCO (Choirs)
Jeremy Summerly MA, MMus, Hon ARAM (Choirs)

Historical Performance

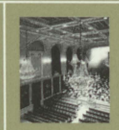
Department administrator
Helen Thorp BA
Tel. 020 7873 7379
Email historical.perf@ram.ac.uk

Head of Historical Performance
Laurence Cummings MA, ARCM, FRCO, Hon ARAM

Studied at Oxford University and the Royal College of Music. Plays harpsichord and organ continuo with many leading period instrument groups, including Les Arts Florissants, The Sixteen Choir, Gabrieli Consort and Orchestra of the Age of Enlightenment. As a soloist has recorded the harpsichord music of Louis Couperin and has embarked on a project to record the music of François Couperin. Co-director of London Handel Orchestra. Head of Historical Performance since 1997.

1984 The Academy's first International Composer Festival, devoted to the work of a distinguished living composer – Witold Lutoslawski – in his presence.

1991 Introduction of the unique BMus degree course, in conjunction with King's College London. First overseas orchestral tour to the Republic of Korea.



1992 Re-opening of the refurbished Duke's Hall.

1992 British and American Film Festival, including performances of John Williams, Ron Goodwin, Michael Nyman and Michael Kamen conducted by the composers.

1998 HRH The Duchess of Gloucester becomes the Academy's President. First orchestral visit, by the Sinfonia, to Beijing and Tokyo.

Consultant Visiting Professor
Christopher Hogwood CBE, Hon RAM

Strings
Monica Huggett FRAM (Lute)
Elizabeth Kenny MA, ARAM (Lute & Theorbo)
Micaela Comberti (Baroque Violin) ARAM
Elizabeth Wallfisch FRAM
(Modern & Baroque Violin)
Simon Standage MA (Baroque Violin)
Jan Schlapp ARAM (Baroque Viola)
Jennifer Ward Clarke Hon ARAM (Baroque Cello)
Richard Campbell (Viola da Gamba & Violone)
Laurence Dreyfus PhD, MPhil, BA, Dip Sup
(Brussels), Hon RAM (Viola da Gamba)

Woodwind
Peter Holtslag Hon ARAM (Recorder)
Daniel Brüggen
Lisa Beznosiuk Hon RCM (Baroque Flute)
Sophia McKenna Hon ARAM (Baroque Oboe)
Keith Puddy FRAM, FTCL
(Modern and Classical Clarinet)
Andrew Watts (Baroque Bassoon)

Brass
Andrew Clark Hon ARAM, GGSM (Natural Horn)
Robert Farley Hon ARAM
(Natural Trumpet & Cornetto)
Iaan Wilson ARAM, FTCL
(Natural Trumpet & Cornetto)
Susan Addison (Early Trombone)
Stephen Wick (Serpent, Ophicleide)
Anthony Halstead
(Visiting Professor, Natural Horn)
Jeremy West (Visiting Professor, Cornetto)

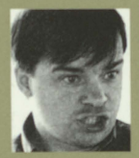
Historical Keyboards
Virginia Black FRAM (Harpsichord)
Terence Charlston MA, MMus, ARAM, FRCO
(Harpsichord & Basso Continuo)
Laurence Cummings MA, ARCM, FRCO
(Harpsichord & Basso Continuo)
Kenneth Gilbert Hon RAM
(Visiting Professor of Harpsichord)
Neal Peres da Costa (Fortepiano)
Andreas Staier (Visiting Professor)
John Toll MA, FRCO, Hon ARAM
(Harpsichord & Basso Continuo)

Voice
Paul Esswood Hon RAM
Ian Partridge CBE, Hon RAM, LGSM

Choral Direction & Church Music

Tel. 020 7873 7331
Email choral.direction@ram.ac.uk

Head of Choral Direction & Church Music
Patrick Russill MA, Hon RAM, Hon FGCM



Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Executive Committee member and examiner (Choral Direction) at the Royal College of Organists. Musical Editor of 'The Catholic Hymn Book' (1998). Head of Church Music 1987-97, Head of Choral Direction and Church Music since 1997.

David Lowe MA, ARCM
Jeremy Summerly MA, MMus, Hon ARAM

Visiting Professor
Prof. Roland Börger (Leipzig Hochschule)

Consultants
David Hill MA, FRCO, Hon FGCM
Martin Neary LVO, Hon DMus, FRCO, Hon RAM
James O'Donnell MA, FRCO, Hon RAM

Composition & Contemporary Music

Department administrator
Helen Thorp BA
Tel. 020 7873 7379
E composition@ram.ac.uk

Head of Composition
Prof. Simon Bainbridge ARCM, FRCM

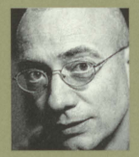
Large-scale pieces include works for the BBC SO, Birmingham Conservatoire and the Brunel Ensemble. The majority of Bainbridge's other works are for mixed ensembles, with or without voice, and include pieces written for The Composers' Ensemble, Fretwork, Joy Farrall with the Kreutzer String Quartet, the Nash Ensemble with Susan Bickley and David Starobin with BCMG. Future plans include a piece for distinguished bassoonist Pascal Gallois, a series of orchestral works for the BBC Symphony Orchestra, and a co-commission from the London Sinfonietta and the Los Angeles Contemporary Music Group in 2003. Head of Composition since 2000.

Sir Harrison Birtwistle FRAM
(Visiting Professor of Composition)
Thomas Adès MPhil, MA (Cantab)
(Visiting Professor of Composition)
Sir Richard Rodney Bennett CBE, FRAM
(Visiting Professor of Composition)
Paul Patterson FRAM, FRSA
(Manson Chair of Composition)
Christopher Brown MA, FRAM
Dominic Muldowney
Kenneth Reay ARAM, LRAM
(Head of Music Technology)
Kirsten Cowie BMus, Hon ARAM
(Recording Engineer)

Media & Applied Music

Tel. 020 7873 7390
Email mediamusic@ram.ac.uk

Head of Media & Applied Music
Dick Walter BA, Hon ARAM



Composer, arranger and musical director. Works include several Arts Council commissions and two highly acclaimed CDs: 'Capricorn Rising' (1996) and 'Secret Moves' (1999). Commercials include Hovis, Dulux, Electricity, Yellow Pages (for 13 years), and award-winners for British Airways and Tabasco. TV credits for drama and light entertainment shows. Other credits include music for film, animation and a jazz score for Damon Runyon's Butch Minds the Baby. Work with orchestras includes Royal Philharmonic Orchestra, BBC Radio Orchestra and The Metropole Orchestra (Holland). Nomination for Jazz Arranger of the Year 2001. Director of Media and Applied Music Studies since 1998.

Staff include
Timothy Bowers DPhil, BMus, ARAM
James Brett BMus LRAM (TechnoPop)
Ruth Byrchmore MMus, BMus, ARAM
(Principal Study)
Frank Lazarus (Theatre Music)
Andrew Linehan (History of pop music)
Ian MacPherson (Orchestration)
Roger Marsden BA (The Repertoire)
Peter Waygood (Business Studies)
Rick Wentworth (Composition)
Paul Westwood (Recording Workshop)

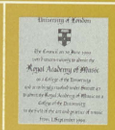
Jazz

Department administrator
Christabel Jackson MA, BMus
Tel. 020 7873 7338
Email jazz@ram.ac.uk

Head of Jazz
Gerard Presencer

Trumpet soloist, grew up playing in the London jazz scene of the early 80s. Went on to record several albums with Rolling Stones drummer Charlie Watts in his acclaimed quintet, topping the US jazz charts on several occasions. Soloist on Bluenote Records' largest ever seller, Cantaloop by US 3. In continual demand on the international circuit, has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting, Jamiroquai, Incognito and Joni Mitchell amongst many others. Winner of the British Jazz Awards trumpet category in 1995, 1997 and 1999. His band Platypus combine various styles, with the emphasis on funk. Professor of Trumpet at the Berlin Hochschule für Musik Hanns Eisler. Head of Jazz since 1999.

Amit Sen BA (Head of Composition)
Martin Speake (Head of Ensembles)
John Thomas MMus, GTCL
(Transcription Co-ordinator)
Trevor Tomkins Hon ARAM (Teaching Jazz)
Nick Weldon (Teaching Jazz)
Jeff Clyne Hon ARAM (Repertoire Co-ordinator)
Barak Schmool (World Music Co-ordinator)
Keith Nichols GGSM, Hon ARAM (Early Jazz)
Ian Carr BA (Jazz History)



1999 The Academy becomes the first conservatoire to be admitted as a full member of the University of London, Britain's largest university.

2000 Introduction of further postgraduate programmes, leading to the awards of DPhil and PhD.

2001 Opening of the Academy's fully-renovated extension in 1-5 York Gate, including new rehearsal and performance space and the York Gate Collections.

2001 Opening of the new 200-seat concert hall – an ideal venue for chamber music and smaller opera performances.

2002 The Academy's 16th International Composer Festival, in collaboration with the South Bank Centre, features György Kurtag.

Trumpet
Steve Waterman, Gerard Presencer, Chris Batchelor, John Barclay
Trombone
Mark Bassey, Hugh Fraser, Ashley Slater, Mark Nightingale
Saxophone
Martin Speake, Julian Argüelles, Iain Ballamy, Nigel Hitchcock, Mark Lockheart, Tim Garland
Piano
Nick Weldon, Jason Rebello, Huw Warren, Liam Noble, John Taylor
Guitar
John Parricelli, Ed Speight, John Etheridge, Dave Cliff, Phil Robson
Drum Kit
Trevor Tomkins, Martin France, Ian Thomas, John Marshall, Gary Husband
Vibes
Anthony Kerr
Bass (electric & acoustic)
Jeff Clyne Hon ARAM, Steve Watts, Alec Dankworth, Mick Hutton, Geoff Gascoyne, Paul Westwood
Voice
Angela Elliott, Jaqui Dankworth
Flute
Eddie Parker, Andy Panayi
Composition
Armit Sen, Milton Mermikides, visiting composers include Django Bates
Associate Jazz Artists
Michael Gibbs
Ronan Guilfoyle
John Abercrombie
Karlheinz Miklin
Bernard Purdie
John Surman
John Taylor

Musical Theatre

Musical Theatre Administrator
Catherine Longman BA, ALCM
Tel. 020 7873 7483
Email mth@ram.ac.uk

Head of Musical Theatre
Mary Hammond FRAM, LRAM

Graduated from the Royal Academy of Music in both singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group and the Royal National Theatre, and with bands and TV personalities. Recent Executive of the British Voice Association and on the Board of the Actors' Centre.

Course Leader, Director & Teacher of Acting, Movement & Dance
Karen Rabinowitz Hon ARAM
Director and choreographer. Work ranges from staging operas and plays (Royal National Theatre, Opera North, Scottish Opera and many others) to directing and choreographing musicals and pantomimes.

Anne-Marie Speed MA (Voice Studies), CSSD, ADVS, Hon ARAM, Licensed Estill Voice Craft Pracitioner (spoken voice)
George Hall Hon ARAM (Director, Teaching Acting, and Musical Theatre history)
Julie Armstrong (Dance)
Stephen Hill FLCM, ARCM (Choral Director)
James Burton MA, MMus (Sight-Singing)
Andrew Friesner GMus RNCM (Musicality)

Guest Teaching Staff
Illustrious Guest Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included
Matthew White Guest Director
Steven Dexter Guest Director
Matt Ryan Guest Director
Craig Horwood Guest Choreographer
Martin Lowe Guest Musical Director
Julian Bigg Guest Musical Director
Paul Crew Guest Musical Director
Martin Koch Guest Musical Director
Dane Preece Guest Musical Director
David Shrubsole Guest Musical Director & Coach
Peter Cregeen Television Director
Michael Ferguson Television Director

Panel of Advisors
John Caird, Howard Goodall, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Richard Toeman, David White

Singing teachers
Ross Campbell ARCM, Dip RCM (Perf)
Paul Farrington GBSM, ABSM, EVTS
Ann James BA, LRAM, Hon RAM
Mary King BA, PGCE, Hon ARAM
Penelope MacKay AGSM, Hon ARAM
Howard Milner MA (Cantab), ARCM, FRSA
Gareth Roberts ARAM, GRSM, LRAM
Maureen Scott

Vocal Coaches include
Stephen Hill FLCM, ARCM
Charles Miller
Bruce Ogston FTCL (Piano & Singing)
Dane Preece BA, ARCM, LGSM, Hon BC

Academic Studies

Tel. 020 7873 7352
Email academic.studies@ram.ac.uk

Head of Academic Studies
Jeremy Summerly MA, MMus, Hon ARAM

Undergraduate at New College, Oxford and postgraduate musicology student at King's College, London. Founded Oxford Camerata in 1984, and conductor of Schola Cantorum of Oxford 1990-6. Has conducted over 30 CD recordings spanning music from Gregorian chant to the present day and toured Europe, USA, Japan, Southern Africa; received European Cultural Prize in 1995 and made his Proms conducting début in 1999. Freelance broadcaster and writer/presenter of a variety of BBC Radio 3 programmes. BBC Studio Manager 1982-9. Academic Studies Lecturer since 1989, Head of Academic Studies since 1996, and Head of Undergraduate Programmes since 1999.

Dominic Alldis Hon ARAM
Michael Allis PhD, MMus, BMus, Hon ARAM (Senior Postgraduate Tutor)
George Biddlecombe MA, PhD, GRSM, LRAM, ARCM, ARAM
Timothy Bowers DPhil, BMus, ARAM
Ruth Byrchmore MMus, BMus, ARAM
Sarah Callis PhD, BA, Hon ARAM
Laurence Cummings MA, FRCO, ARCM
Prof. Jonathan Freeman-Attwood MPhil, BMus, Hon RAM
Amanda Glauert MA, PhD, ARCM (Head of Postgraduate Programmes & Research)
Neil Heyde MMus, BMus, Hon ARAM
Colin Huehns MA, PhD, ARAM
Gerard McBurney BA, Hon ARAM
Ian Partridge CBE, LGSM, Hon RAM
Prof. Curtis Price AM, PhD, Hon RAM, FKC
Patrick Russill MA, Hon FGCM, Hon RAM
Antony Saunders LRAM, ARCO, ARCM, ARAM
Peter Sheppard Skærved ARAM, LRAM (Academy Research Fellow)
Jeremy Summerly MA, MMus, Hon ARAM
Prof. John Wallace OBE, MA, FRAM
William Whitehead BA, MMus, FRCO

Supporting Studies
Roderick Chadwick MA, MMus, LRAM (Head of Supporting Studies)
William Goring MA (Technology)
Denise Ham GTCL, LTCL, ARCM, Hon ARAM (Conducting)
David Pettit MA, BMus, FRCO, HonARCM, Hon FTCL, Hon ARAM (Aural Training)
Kenneth Reay LRAM, ARAM (Head of Technology)
Nicholas Walker LRAM, ARAM (Keyboard Skills)

Humanities
Michael Hrebeniak BA (Cultural Studies)

Alexander Technique
Members of the Society of Teachers of the Alexander Technique
Lady Davis Hon FRAM
Graham Griffiths ARAM
John Hunter
Ilana Machover
Judith Magidov
Dorothea Magonet Hon ARAM
Paul Moore
Jan Steele

Music in the Community
Graeme Humphrey ARAM (Director)
Margaret Hubicki MBE, FRAM, FRSA (Consultant)

Chamber Music & Ensembles

Concert Manager: Nicola Mutton BA
Tel. 020 7873 7375
Email ensembles@ram.ac.uk

As orchestral opportunities become less and less predictable, it is essential that students learn to be versatile and experienced chamber musicians. Performances by chamber groups form an integral part of the Academy's concert programme. The Alberni String Quartet, the Wallace Collection, London Sinfonietta and many other Academy professors provide specialist coaching.

String quartets, piano trios, brass and wind quintets form the basis of chamber music activity, but students also perform in mixed ensembles, often involving unlikely combinations of instruments. Students perform works of their own choice in Lunchtime and Early Evening Concerts, and are also invited to perform specific works in 'themed' series and celebrations such as the annual composer festivals. In 2002 the composer festival features the music of György Kurtag, in collaboration with the South Bank Centre.

In the prestigious Diamond Chamber Music Series, students perform chamber works alongside Academy professors and eminent visiting musicians.

Larger ensembles include the Royal Academy Soloists and RAM Brass. The Soloists, an elite string ensemble of fourteen players launched in 1998, perform with their dynamic director Clio Gould. RAM Brass combine brass ensemble and brass band repertoire – recent conductors include Howard Snell, Elgar Howarth, John Wallace, James Watson (Head of Brass Ensembles) and Denis Wick.

CDs of chamber music are regularly released – see page 26.

Some highlights from 2000 – 2001

- 'Kagel, comedy and catastrophe': the Academy's 15th International Composer Festival in the composer's presence.
- Royal Academy Soloists' South Bank début
- recital cycles including Schubert's songs and chamber works, Ravel's songs and chamber works and songs written or performed by Britten
- collaborations with the London Sinfonietta, with whom the Academy has particularly close links, and the Nash Ensemble of London

Strings

Some highlights from 2000 – 2001

- violin masterclasses by Joshua Bell, Norbert Brainin, Mauricio Fucs, Joji Hattori, Sylvia Rosenberg, Maxim Vengerov and Zvi Zeitlin; viola masterclasses by Atar Arad, Jerzy Kosmala and Hatmut Rohde; cello masterclasses by Robert Cohen, Yohudo Hanani, Jiri Barta and Zara Nelsova; double bass masterclasses by Rinat Ibragimov, Edgar Meyer and Peter Puhn
- visits by the Emerson and Škampa quartets
- Royal Academy Soloists concerts at the Academy and the South Bank Centre, directed by Clio Gould
- and a busy programme of recitals and chamber music

Please see page 4 for a complete list of the Academy's distinguished resident and visiting teachers of strings.

Bowed Instruments

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing solo careers or who are principal players in orchestras and chamber ensembles throughout the world. Through a specialist programme of solo, chamber music and orchestral performance, the Academy comprehensively prepares students for a professional career. A high proportion of string players recently graduating from the Academy have taken up professional positions worldwide. Many students are selected to perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited to the Academy each term to work with student quartets and to perform in the Duke's Hall.

Chamber music is a major component of all string students' work – see page 9. Fourteen of the top string players make up the Royal Academy Soloists, who are directed by Clio Gould.

Harp

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral amd contemporary performance, jazz and improvisation.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde. In addition, the Academy regularly hosts masterclasses – and many students have achieved major successes in national and international competitions.

Guitar

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum which encourages students to reach the highest standards as soloist, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Recent visiting artists have included the Assad Duo, Manuel Barrueco, David Russell, David Starobin, John Williams and Julian Bream (who adjudicates his prize each year). Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze and Sir Peter Maxwell Davies and an International Guitar Duo Festival. Academy guitarists have recently won a series of first prizes in major national and international competitions.

Instrument Collection

The Academy's collection of over 200 stringed instruments, including 25 Cremonese instruments, is the most significant of its type world-wide. Some instruments may be available for student use. The Instrument Custodian is on-hand to advise students on maintenance of their own instruments, and a bow specialist visits regularly for rehairs and repairs.

From the autumn of 2001 some of the Academy's instruments will be available on public display for the first time. The York Gate Collections, funded by private donations and a grant from the Heritage Lottery Fund, include a glass-fronted area where visitors can observe instrument-makers at work.

Brass

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities. Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms. Apart from orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors such as Guy Touvron, Hakan Hardenberger, Joseph Allesi, Canadian Brass, Ronald Barron, Radovan Vlatkovic, Christian Lindberg, Kenneth Amis, Eric Ruske and John Kenny have given regular masterclasses.

In October 2001 the Academy will host the London International Brass Festival, '2001 Brass Odyssey'. A new CD of symphonic brass music, directed by John Wallace and James Watson, will be released in 2001.

Woodwind

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

There are individual lessons for Principal Study and related instruments complemented by classes which provide intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students perform in a seminar led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and a very high standard of performance is achieved.

Recent masterclasses have been given by Joszef Balogh, William Bennett, Roger Birnstingl, Andrew Marriner, Albrecht Mayer and Joe Robinson. Future plans include classes by Klaus Thunemann, Christian Wetzel and Hans Rudolph Stalder. Please see pages 4-5 for a complete list of distinguished resident and visiting teachers.

Timpani & Percussion

The Timpani and Percussion Faculty has a world-wide reputation for its provision for students and for its training in this multi-faceted discipline. Members of staff (see page 5) include principal players with London's leading orchestras, international soloists and leading session musicians, all active in music-making of the highest professional standard.

Orchestral training is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities. Timpani and Percussion lessons are complemented by classes in Latin American percussion, Drum-set and Ethnic percussion, emphasising rhythmic awareness and movement in both solo and ensemble.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors, and masterclasses have recently been given by Airto, Birger Sulsbruk, Alan Taylor (Principal Timpani, Covent Garden), Benedict Hoffnung (Baroque Timpani), Oladum Ensemble (Brazil) and David Searcy (Principal Timpani, La Scala Milan). Visits are planned for Peter Erskine (international soloist) and Christopher Lamb (Principal Percussion, New York Philharmonic).

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is a trip to the Zildjian factory in Massachusetts to select cymbals of their choice; second prize is a formal visit to Zildjian International in the UK, again to select cymbals.

Marimba

The Academy is unique in its extensive provision in marimba, and offers unparalled opportunities for the aspiring tuned percussion student with internationally-renowned player and Professor of Marimba, Leigh Howard Stevens. The Academy is grateful to Zildjian-Malletec for supplying instruments for this growing study-area.

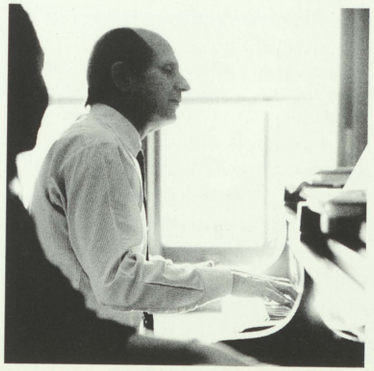
Keyboard

Please see pages 5-6 for a complete list of distinguished resident and visiting teachers of keyboard.

Piano

The Piano Faculty has a world-wide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. The core teaching programme is enhanced by visits from celebrated performing artists and teachers. In the last few years, masterclasses have been given by Clifford Benson, Boris Berezovsky, Boris Berman, Imogen Cooper, Maria Curcio, Barry Douglas, Nelson Goerner, Stephen Hough, Dominique Merlet, John O'Conor, Murray Perahia, Charles Rosen, Alexander Satz, Andras Schiff, Abbey Simon, and many other visiting musicians.



Piano Accompaniment

Piano Accompaniment may be taken as a Principal-study by undergraduates in years three and four, and by postgraduates upon entry. The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition and coaching in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on the expansion of solo repertoire or on aspects of technique. Selected students are assigned to Royal Academy Opera, where they are intensively trained in all aspects of répétiteur work. Covent Garden and English National Opera staff contribute regularly to the study programme.

Organ

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Jon Laukvik and Daniel Roth.

Students are given regular access to organs in the 'classical' and 19th-century French symphonic traditions, providing an unrivalled facility for study and performance: the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as an important two-manual organ after the great French builder, Cavaillé-Coll, specially made for the Duke's Hall by the Dutch firm of Van den Heuvel.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

A new one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

Classical Accordion

The Academy was the first British conservatoire to introduce teaching for the classical accordion – an instrument with a substantial original solo and chamber repertory. The specialist curriculum complements other courses and includes master-classes, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. Academy accordion students have enjoyed considerable success in major competitions.

Distinguished accordionists who have given concerts and masterclasses at the Academy include Friedrich Lips, Mie Miki, Matti Rantanen, Viacheslav Semionov, Oleg Sharov and Peter Soave.

Conducting

Established in 1983 under the direction of Colin Metters, the conducting programme at the Royal Academy examines what lies behind the art and craft of conducting, the rôle and responsibilities of the conductor and seeks a better understanding of the complex relationship that exists between conductor and performers.

The Postgraduate Conductors' Course is now internationally recognised as one of the foremost conductor training programmes, providing a comprehensive and integrated programme over three years. The course is designed to provide a strong technical foundation, enabling students to convey convincingly and unambiguously their musical intentions to the orchestra, to understand the laws of cause and effect as they relate to conducting and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

In addition to regular classes held throughout the term, Sir Colin Davis and George Hurst visit each term to work with the conductors' class. Additional masterclasses are given periodically by visiting guest conductors. These have included the late Ilya Musin (St Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan) and Thomas Baldner (Indiana). Please see page 5 for details on the Academy's distinguished resident and visiting conducting teachers.

Repertoire over the course is broadly-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum. The course maintains a strong link with the Composition & Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading take place regularly throughout the course.

For undergraduate tuition in conducting as part of the BMus programme please see page 31.

Orchestras

The Academy's orchestral programme prepares students for an increasingly varied and demanding profession.

First-year undergraduates take part in String Orchestra or the Symphonic Wind Ensemble. During the second year they progress to the Concert Orchestra, which performs lunchtime concerts with distinguished guest conductors to large and appreciative local audiences, concentrating on standard orchestral repertoire. Students who are interested in historical performance may elect to join the Modern Instrument Baroque Orchestra, a small chamber orchestra which introduces period style. The Period Instrument Baroque Orchestra has become firmly established, giving regular concerts and masterclasses under the direction of many distinguished visiting baroque specialists.

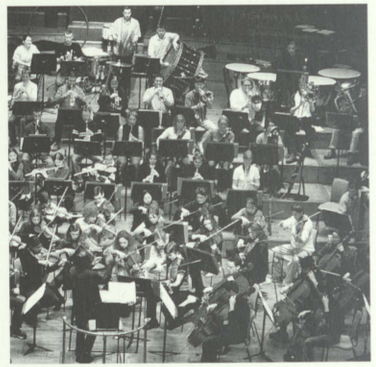
The Studio Orchestra has recently been launched to offer students live session experience, directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term. The Academy regularly welcomes eminent conductors for concerts, workshops and masterclasses with the Symphony Orchestra, Sinfonia (sponsored by 3i plc), Manson Ensemble (contemporary music) and Opera Orchestra.

The Academy has close links with London's professional orchestras, and sectional rehearsals are frequently coached by section leaders. Valuable partnership schemes with the Philharmonia and London Symphony Orchestra enable students to take part in rehearsals and concerts, leading regularly to work as 'extras' and sometimes to full-time appointments.

There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

"To work with the students at the Academy is an important matter. It keeps older musicians in touch with the practising professionals. Energy and experience can together explore the endless possibilities of music-making."
Sir Colin Davis International Chair of Conducting and Orchestral Studies



Vocal Studies

The fine tradition of the Vocal Faculty was established by such distinguished artists and teachers as Dame Eva Turner (one of the first truly international British singers, and one of the greatest of all dramatic sopranos), Flora Nielsen, Henry Cummings, Bruce Boyce, Marjorie Thomas, Patricia Clark and Kenneth Bowen, among whose pupils are household names such as Dame Felicity Lott, Philip Langridge, Jean Rigby, David Wilson-Johnson, David Rendall, Lesley Garrett and Neal Davies. These standards are now perpetuated by a new generation of eminent teachers (see page 6) within a comprehensive vocal training course.

Course work in both **undergraduate and postgraduate vocal studies programmes** is designed to impart the performance skills required for professional careers in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching, stage work, languages, song classes, speech and specialist training in historical performance and contemporary music. In addition, the curriculum is regularly enriched with masterclasses and workshops given by outstanding international performers, who have recently included Sir Thomas Allen, Noelle Barker, Barbara Bonney, Sir Colin Davis, Diane Forlano, Nicolai Gedda, Margreet Honig, Anne Howells, Philip Langridge, Valerie Masterson, Udo Reinemann, Robert Tear and Richard van Allan.

Postgraduate students enter the Academy at a stage appropriate to their development and pursue a curriculum designed for their individual needs. The postgraduate vocal studies course includes a **preparatory opera programme** to foster the early stages of a student's operatic development.

Weekly individual and ensemble opera coaching and general stage work classes prepare students for staged opera scenes, directed by a professional producer.

For those aiming for a career in solo concert and chamber choir work, the Academy also offers a specialist **recital/concert course** in the later stages of postgraduate study. Students receive extra weekly individual coaching and specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy Chamber Choir performs music from all periods, reflecting the range of professional opportunities available in this field. Students will have opportunities to sing in the Academy Chorus for faculty productions of opera and musical theatre and for performances of oratorio.

"Working with the excellent young musicians of the Royal Academy of Music Sinfonia, [Sir Colin Davis] led a performance which perfectly combined artistic maturity with youthful exuberance."
Financial Times (Figaro, 1999)

"With Davis literally on his toes throughout the evening... the whole enterprise radiated enjoyment."
Opera (Figaro, 1999)

"As sure as eggs is eggs, these talented young performers will soon be poached"
Observer (Le Docteur Miracle, 2001)

Royal Academy Opera

Royal Academy Opera is a specialist and intensive postgraduate course for those with the potential and aspirations to succeed as principals at the highest international standard. Fundamental to Royal Academy Opera training is the concept of the human body being the singer's instrument. Physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites of today's opera singers. To these ends classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The two annual opera productions are directed by highly-experienced professional conductors with the Academy's Opera Orchestra, chamber ensembles, or Period Instrument Orchestra. In recent years Academy students have enjoyed the stimulating and inspiring leadership of Sir Colin Davis, our International Chair of Orchestral Studies, and John Copley in performances of the operas of the Mozart/da Ponte trilogy – Così fan tutte, Le Nozze di Figaro and, in 2000-01, Don Giovanni.

Chosen operas and excerpts are drawn from a wide range of traditions, repertoire and styles.

The Academy's strong commitment to contemporary music and historically-aware performances has been exemplified in recent times by perform-ances of Handel's Oreste (Linbury Studio Theatre, Royal Opera House Covent Garden) under the directorship of Laurence Cummings, and student-led performances of Mark-Anthony Turnage's Twice Through the Heart and Richard Dubugnon's A Proposal.

Rôle experience is central to the Royal Academy Opera training programme. In addition to productions during the two years, students will have the opportunity to study, in-depth, at least two rôles through individual music and language coaching sessions. Substantial excerpts from chosen rôles will normally be presented in staged performances by visiting professional producers and role coaches. By the end of the year students should have these two rôles in their repertoire in addition to any rôles allocated in the main productions.

Any opera programme should be receptive to changing professional circumstance, as reflected in the artistic profile and practices of leading European opera houses and companies. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. These links are also realised through the staffing of the department (see page 6).

Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the demands of the course with the individual development of its students. After two years with Royal Academy Opera, students should be well-equipped to make the most of the work opportunities available to young opera singers in what is a fiercely competitive environment.

External competitions are viewed as important in providing opportunities for students, and to bring them to the notice of a wider public. Academy students have recently been successful in the Kathleen Ferrier Award (1996, 1998, 2000), Royal Over-Seas League Awards (1998 & 1999), BBC Singer of the Year (2000), Great Elm Award (1994-2000), Emmy Destinn Award for Young Singers (2000), Richard Tauber Prize (1998), National Mozart Competition (1998) and more.

Historical Performance

The Historical Performance Faculty offers intensive training in all aspects of historically-informed interpretation. In expanding specialist performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike, the Faculty combines the role of the former Early Music department with a broader involvement in mainstream Academy life. Principal-study tuition is provided on 'period' instruments, and contemporary players are also encouraged to learn an equivalent period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras – one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire – regularly rehearse and give concerts. The Brass and Vocal departments also give frequent joint concerts using period instruments. Specialist classes in detailed areas of performance practice (for example, national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines, dance) are offered by the Academy's eminent teachers (see pages 6-7), who are active as soloists and members of leading period instrument ensembles. They are therefore ideally placed to keep students in touch with professional opportunities and developments.

The faculty also participates regularly in the London Bach Festival.

Resources include a fine collection of original instruments and modern copies, which are available for student use, and a comprehensive library of rare manuscripts and editions.

Some highlights from 2000 – 2001

- London Bach Festival, including cantatas with the Period Instrument Baroque Orchestra
- Spitalfields Festival concert with the Becket Ensemble at the Royal Academy of Music
- 'Autumnal Bach' – a major festival of the music of Bach's final twenty years
- première recording of Handel's Gloria, and the first public hearing of two movements in a performance conducted by Nicholas McGegan
- masterclasses with Micaela Comberti, Kenneth Gilbert, Paul Goodwin, Pedro Memelsdorff, Paul Nicholson, Ingrid Seifert, Elizabeth Wallfisch and David Watkins
- performance classes with Micaela Comberti, Paul Goodwin, Ingrid Seiffert and Jed Wentz
- Baroque French Cantata project with Stephen Preston
- visiting orchestral directors Catherine Mackintosh, Monica Huggett and Paul Goodwin
- recording of an all-Bach CD
- the Becket Collection of historical stringed instruments placed on long-term loan with the Academy

Choral Direction & Church Music

The Academy's distinctive postgraduate Choral Direction & Church Music course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or Diploma of Postgraduate Studies. Choral Direction is offered at undergraduate level as a choir-training class elective only, not as a Principal-study.

Course content

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices. Studies, some also available as undergraduate class electives, include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Practical opportunities

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with the Academy's Chamber Choir and the BBC Singers, and in addition there is a close working relationship with the adult professional and children's choirs of the London Oratory and the chapel choir of King's College London. Masterclasses are periodically given by the course consultants and other distinguished choral directors. The department has links with the Leipzig Hochschule für Musik and the Ferenc Liszt Academy, Budapest, and works regularly at Neresheim Abbey in southern Germany.

Students study with distinguished professors, Patrick Russill (Head of Department), Jeremy Summerly and David Lowe. Roland Börger (Head of Choral Direction, Leipzig Hochschule) is Visiting Professor; David Hill, Martin Neary and James O'Donnell are department consultants (see page 7).

Potential applicants are encouraged to contact the Head of Choral Direction and Church Music for further information.

Composition & Contemporary Music

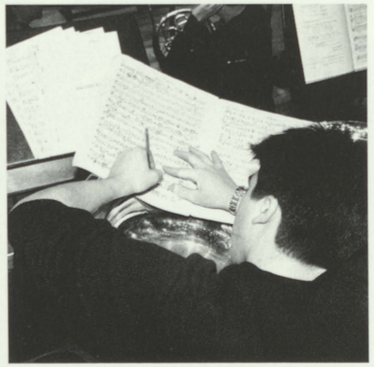
The Composition and Contemporary Music Faculty has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes validated by the University of London. All work is rehearsed and recorded in regular workshops, the foundation of ongoing collaborations with the Academy's instrumental and vocal departments. Numerous opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for various events both within and outside the Academy.

The International Composer Festival, celebrating the work of a prominent living composer, "has for some time been a welcome annual fixture in London's new music calendar" (The Independent, April 2000). Featured composers have included Berio, Carter, Donatoni, Henze, Kagel, Ligeti, Lutosławski, Messiaen, Pärt, Penderecki, Schnittke and Tippett. The department has also presented a highly successful British and American Film Music festival of concerts conducted by Ron Goodwin, Michael Kamen, Michael Nyman and John Williams. Works by students are performed throughout all the festivals.

The Principal-study curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes and workshops, electronic techniques, commercial and business skills and a variety of electives, including conducting. There are also regular visits by distinguished composers. The teaching staff (see page 7) are all distinguished professional composers with great variety of experience and skills.

Some highlights from 2000 – 2001

- workshops or performances of all student works composed over the year
- 15th International Composer Festival with Mauricio Kagel
- two recorded BBC Singers workshops of music by Academy students
- performances of works by Academy students at the Spitalfields Festival
- Park Lane Group/South Bank Centre forum for composers
- concerts and discussions featuring the music of Stephen Montague, Robert Saxton and Nicholas Maw
- teaching days with Poul Ruders and Nicholas Maw
- workshops with RAM Sinfonia, Manson Ensemble & String Orchestra
- collaborations with the London Sinfonietta, the National Theatre, Millennium Dance 2000 and the Philharmonia with conductor Martyn Brabbins
- a series of inter-collegiate workshops on composition with the British Music Information Centre
- a total of more than 80 student works performed



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Media & Applied Music

The undergraduate Media & Applied Music course is designed to equip the student with all the skills needed to work in the music business, whether as composer, arranger, musical director or orchestrator. The course initially concentrates on the craft of writing – the analysis of melodic techniques, theory of harmonic progression, and techniques of orchestration – as well as the study of contemporary technology. All of these studies are directly related to the needs of the contemporary working writer, and students are given opportunities from the first year to direct and record their pieces in a studio setting, with players from the Academy as well as access to a variety of computer-based equipment.

As the course progresses, students start to apply the techniques they have learnt to the requirements of film, TV and the musical theatre, and are increasingly encouraged to explore those areas in which they are most interested in pursuing a career.

For a list of teaching staff please see page 7.

Some highlights from 2000 – 2001

- a major concert by the students of the department, involving Academy players, theatre music performers and singers
- two recording sessions for third- and fourth-years with an orchestra of 38 players

Jazz

The Academy's Jazz Faculty is an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance, with opportunities to play both within and outside the Academy. Restricting the course to small numbers of students enables each year to form a combo that plays together extensively: the interaction between players develops to an exciting degree, perhaps creating lifelong musical associations.

Many of the finest jazz performers, from John Coltrane to Kenny Wheeler, have been great composers too. At the Academy we aim to continue this tradition, with a full and varied course in composition and arranging. It is also important to cover many aspects and forms of jazz music and applications within other genres, so that each student may well have found their own creative voice and have begun to develop this to an extent by the time they graduate. We bring many performers on the world jazz scene into the Academy, as often as possible to play with students.

The course is committed to continual development in order to remain as vital as possible in this ever-changing art form. See pages 7-8 for the current list of teaching staff.

Concerts planned for 2001/2002 include Stan Tracey's performance of Duke Ellington's Sacred Music (London début) and a commemoration of the tenth anniversary of the death of Miles Davis, with Gil Evans' landmark version of Gershwin's Porgy and Bess.

Some highlights from 2000 – 2001

- ensembles taken by some of Europe's leading jazz musicians and composers, including Julian Argüelles, Iain Ballamy, Anthony Kerr, John Parricelli, Michael Mondesir, Alex Wilson, Chris Batchelor and Alan Barnes
- intensive four-day collaboration with Django Bates
- intensive week of Charles Mingus with Hugh Fraser
- highly successful concert of Laurence Cottle's Big Band music
- masterclasses with Fred Hersch, Tim Garland, Geoff Keezer and Joe Locke
- release of the seventh annual jazz course CD (see page 26)

"The Royal Academy's Jazz Orchestra put on an impressive display of the compositional and performing talents of its fourth-year students"
John Fordham, The Guardian, April 1999

Musical Theatre

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's one-year course offers an intensive training to postgraduate (or equivalent) students wishing to pursue a career in musical theatre. It aims to provide a direct link from theoretical class work, via practical opportunities for entry to the profession.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz, tap and ballroom), movement, acting, singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals, and take part in internal competitions.

Recent graduates have appeared in Les Miserables (London & tour), Martin Guerre (tour), Oklahoma, Honk and The Merchant of Venice (all Royal National Theatre), A Tale of Two Cities (Birmingham), Sweeney Todd (Opera North), Beauty and the Beast (London & Hamburg), Phantom of the Opera (London & tour), Into the Woods (London), Nine (London), Company (London), Fame (London & tour) and Candide (Royal National Theatre).

For more details please see
www.ram.ac.uk/mth
Separate Prospectus available on request.

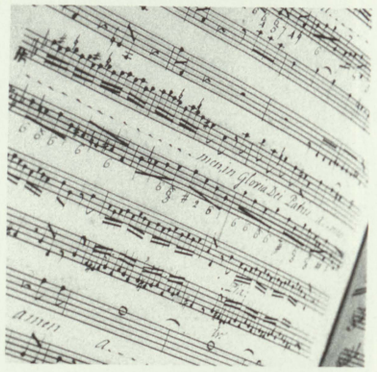
Some highlights from 1999 – 2001

- concerts and recordings in a great variety of styles
- showcases for agents and casting directors
- major productions including Company, Little Me and two revues
- masterclasses with Alan Armstrong, Niamh Cusack, Nina Finburgh, Julia McKenzie, Matthew Ryan, Jeremy Sams, Jenny Seagrove, Nicola Treherne and David White

"This course has really encouraged me to develop my acting through my singing, to focus on the individuality of my voice and performance skills. There is an all-important emphasis on finding a truth in performance and attention to building strong technique and stamina as versatile performers"
Airlie Scott, recent student

Academic studies

Academic Studies are considered essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice, and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers. Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession. A full range of specialist music and humanities courses is also available for Academy students at King's College London. Please see page 31 for more details on the BMus.



Performance Perspectives at the Academy

The Academy hosts monthly research colloquia entitled 'Performance Perspectives'. These open talks, discussions, and practical sessions invite distinguished guests to reflect critically on current performance issues, opening up wide-ranging debate across the spectra of performance and composition, theory, and practice. With its new doctoral programmes (in Performance Practice and Composition) and the York Gate Collections, the Academy is committed to exploring new avenues in the fast-developing area of Performance Research.

Recordings

The raison d'être for making CDs at the Academy is threefold:

- to provide valuable studio experience for our students
- to record music which reflects the range and quality of the Academy's musical activity across many disciplines
- to produce challenging, committed and discerning interpretations of interesting repertoire – something which young, talented people often respond to spectacularly well.

Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demonstration tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. Previous issues include mixed chamber works, excerpts from Così fan tutte with London Royal Schools Opera, RAM Sinfonia and Sir Colin Davis, and a double-CD gala performance conducted by Sir Colin Davis at the Royal Festival Hall including Mozart's Requiem and Sinfonia Concertante with Maxim Vengerov and Yuri Bashmet. Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and are distributed by Cantoris Records.

The discs are available for sale to the public, with all proceeds used to fund future recordings – please call the Development Office on 020 7873 7333 for a full catalogue, including prices. You can hear extracts from Academy discs at www.ram.ac.uk.

Releases scheduled for 2001 include a disc of works for symphonic brass (RAM 014), Mozart's The Marriage of Figaro conducted by Sir Colin Davis (RAM 016), vocal repertoire recorded in Neresheim Abbey, a CD of Bach on period instruments (RAM 017), the première recordings of Birtwistle's 17 Tate Riffs and Handel's Gloria with Emma Kirkby, Laurence Cummings and the Royal Academy of Music Baroque Orchestra (BIS CD-1235).

Mahler 'Das Lied von der Erde' arr. Schoenberg (RAM 010)
Miriam Murphy; Henry Moss; RAM chamber ensemble; Edward Carroll, conductor

"The players could not be more expressive... overall youthfulness lends a special charm; by any standards this is an impressive achievement"
BBC Music Magazine, November 1999

'The Musical Landscape' (RAM 011)
Royal Academy Soloists, directed by Clio Gould, perform Britten, Elgar, Jacob & Vaughan Williams (produced with support from The British Land Company PLC)

"if this is typical of the standards being set these days on Marylebone Road, the future of Britain's orchestral community seems assured"
BBC Music Magazine, February 2000

"this beautifully engineered concert presents some exceptionally responsive music-making from the talented young members of the Royal Academy Soloists... an invigorating collection"
Gramophone, March 2000

Jazz CDs
Since 1993, the Jazz department have produced annual CDs of student originals.

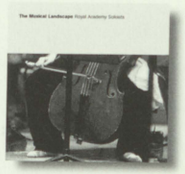
"Simply splendid"
Tony Hopkins, Daily Telegraph

"A heartening glimpse of the future, and warmly recommended"
Richard Palmer, Jazz Journal International

"The writing, ensemble work, improvisations, and recorded sound are all top-flight"
David Franklin, Jazz Times

"Shows off their considerable talents... a terrific achievement"
Jazz UK

"The programme is vast and varied – so much so that any particularisation over individual talents seems quite superfluous. Sufficient, I feel, to acknowledge the sky-high standards attained"
Ken Rattenbury, Crescendo



Support Network

International Students
The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. Ongoing language courses are compulsory for non-English-speaking international students who fail to satisfy the minimum English language proficiency requirement. A handbook for international students is available from the Registry and gives many useful suggestions. The International Students Officer is pleased to give advice on any aspect of concern to international students.

The Student Union
All students are automatically members of RAMSU, the Academy student union. RAMSU is led by an elected student president and a committee of friendly Academy students. As well as welfare services and international representation, it runs a variety of societies, adaptable to demand. Current active societies include Tai Chi, the Christian Union and various sports including a prize-winning football team. Regular meetings of the Student and International Liaison Committee are held to ensure that students' opinions are understood and acted upon, and students are represented on all academic policy committees. This has most recently made possible a new comfortable and welcoming students' common room.

Social activities are an essential part of Academy life. Specific events include a Rag Week, termly balls, themed parties and freshers' week. Other frequent events include karaoke and games nights. RAMSU is run in close liaison with the University of London Union, giving Academy students access to its wide range of facilities, and is currently applying for affiliation to the National Union of Students.

Accommodation
The Academy has access to a wide range of accommodation, including hostels in the University of London. Information will be sent at the end of February to all applicants who are offered a place. Please address enquiries to the Estates Office, tel. 020 7873 7386.

Counselling
A fully-integrated pastoral team is led by the Counsellor. The Academy has a designated Chaplain from the University of London chaplaincy.

Health
The Academy aims to prepare students for a lifetime's professional career, for which long-term health is crucial. Lessons from members of the Society of Teachers in Alexander Technique (see page 8) are recognised as helping to prevent problems in the future. The Academy also works with a broad range of medical specialists who deal with difficulties related particularly to performing musicians. Close links exist with a number of London's excellent teaching hospitals.

Entrance Scholarships
Entrance scholarships are automatically awarded to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can for students.

Associated Board International Scholarships
Each year the Associated Board of the Royal Schools of Music offers to overseas students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate courses or for one year, or possibly two in the case of postgraduate courses. Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment. Further information is available from the Associated Board of the Royal Schools of Music (www.abrsm.ac.uk), 24 Portland Place, London W1B 1LU Tel. 020 7636 5400; Email international@abrsm.ac.uk.

All applications for International Scholarships should be made directly to the Associated Board by 31st January 2002.

Preparation for Professional Life

Alexander Technique
Many performers believe the Alexander Technique to be an indispensable foundation for their professional skills. The Technique is based on an understanding of the body in relation to the stresses and demands of life. It allows the release of unnecessary tensions, the changing of habits acquired through years of physical mis-use, and the prevention of interference with delicate mechanisms of balance.

The discipline is of particular value to young musicians as they prepare to enter a demanding and competitive profession. Students can apply for a course of weekly individual lessons with professional instructors (see page 8), and small group sessions are available for those who have taken classes in the past.

Music in the Community
This programme is designed to broaden student horizons and, at the same time, create links with the local community. Small ensembles are taken into local schools to give concerts and demonstrations – to date over 2000 local school children have attended these concerts – and instruction is given in presentation and communication. Additionally, the programme prepares students in the specific demands required of artists working for the Council of Music in Hospitals and Live Music Now!. Contacts are also made for students who wish to involve themselves in the disadvantaged community.

External Bookings Office
Through the Manager of External Bookings, students have the opportunity of gaining work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital, often for the more senior students, and opportunities, open to everyone, to earn money playing at a variety of functions. The musical content and performance standards of such engagements are fully supervised by the professorial staff.

Business for Musicians (BfM)
An important part of all undergraduates' training, BfM provides training in essential skills such as administration and promotion, as well as a range of performance skills to broaden professional opportunity. See page 31.

Student Exchanges
The Academy offers a range of opportunities for overseas exchanges for both Undergraduate and Postgraduate students for periods of three months to one academic year. There are two types of exchange scheme on offer:

- SOCRATES-ERASMUS, run by the European Union, currently includes nearly 20 conservatoires including Amsterdam, Leipzig, Paris, Helsinki, Oslo, Berlin, Vienna, Malmö and Prague.
- The Academy also has individual arrangements with institutions in North America, Australia and Japan. More information can be obtained from the Registry.

Internal Competitions
The Academy encourages students to participate in competitions – giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

Competitive prizes and other awards have played an important part in the Academy's history. Prize funds come from bequests given to the Academy to commemorate former staff or students, and from corporate or individual sponsors who wish to acknowledge and reward outstanding performance.

All students can take part in a very wide selection of internally-organised competitive prizes. With the right planning students' competition programmes can form the basis of a wide-ranging recital repertoire.

Before Starting & After Graduation

Open Days
Open Days are designed for any member of the public to observe Academy work-in-progress, though they are directed particularly towards prospective applicants who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. Enquiries should be addressed in writing to the department concerned, or see **www.ram.ac.uk** for more details.

You are welcome to drop in for any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally. See **www.ram.ac.uk/events** for details.

Allocation of teachers and Consultation Lessons
The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal.

Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Careers advice
Career preparation in a broad range of crucial areas in the music profession is integrated into programmes of study.

The Vice Principal & Director of Studies, Heads of Studies and Tutors are available to give individual advice. Students also receive a copy of 'Preparing for Work', an exclusive Academy publication full of advice from members of the music profession.

Support in developing your career
The transition from student to professional life is not always easy and the Academy is committed to helping current and former students to establish themselves in the outside world. The 'Music Box' (run by the Alumni Officer, using technology supplied by Digital Equipment Company) provides invaluable advice and information for students and recent leavers.

Fellowships are offered for performers with encouraging prospects who would benefit from the Academy's facilities while building their careers.

The Committee of Development comprises Sir James Spooner (Chairman), Julia Allen, Stephen Beharrell, David Brewer, Sam Gordon Clark, Nicky Oppenheimer and David Scroggie, and seeks funds to help underwrite the Academy's educational plans – including sponsorship for events and new courses, endowments for teaching posts and finance for all aspects of student welfare and recreation.

The RAM Guild was founded in 1988 and draws its members from the Fellows, Honorary Fellows and Honorary Members of the Academy. It supports student performances and activities, and has its own special events and receptions. Chairman: Norman Tattersall FRAM

The Friends of RAM involve the public in the Academy's musical and social life. Over 500 supporters can attend special events, receptions and parties while helping the Academy in its life and work. For more information please telephone the Membership Secretary, telephone 020 7873 7333. Chairman: Richard Ashby

The RAM Club was founded in 1889 and promotes social activities among former students of the Academy. The Club has 1600 members – students are especially welcome. President, 2001-2002: Christopher Field.

Junior Academy
The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (11-18).

Primary Academy (age 8-11) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4-8).

Full details can be obtained from the Junior Academy, Royal Academy of Music, Marylebone Road, London NW1 5HT
Tel. 020 7873 7380
Fax 020 7873 7374
Email juniors@ram.ac.uk

Undergraduate Programme

Introduction by Jeremy Summerly
MA, MMus, Hon ARAM
Head of Undergraduate Programmes

The Academy's four-year undergraduate degree was the first of its type in the UK. This pioneering and integrated course is designed to promote the highest levels of practical skills at the same time as giving musicians the intellectual tools to develop their creative potential in an increasingly competitive world. All parts of the programme are geared towards enabling students to fulfil their potential within a focused yet flexible provision of practical tuition and academic classes – expressly built for international music professionals of tomorrow.

The Academy is a fully independent college of the University of London. The BMus is a world-renowned degree which holds any student in good stead whatever path is ultimately followed.

The Academy collaborates closely with King's College London as a means of allowing students to work within a broad educational and artistic environment; shared lectures and classes enable students from both institutions to benefit from an ever-increasing range of activities and facilities. The two BMus tutors are on hand to advise students on how the curriculum can best be tailored to individual needs.

Full descriptions of each component of the programme are given on the following pages.

Details of admission procedures (including auditions, if appropriate) are on pages 37-40.

The Tutor System
Two BMus Tutors are available to discuss a wide range of issues, such as the performance and academic options available to students, timetabling, progress, and any other aspects of their course of study.

With a general responsibility for both academic and pastoral welfare, the Tutors are able to monitor the overall progress of a student and therefore act as an effective and important representational link between the student and the institution. In addition, international students may refer to the International Students Officer for help with any specific problems, including those arising from cultural differences.

Principal Study
This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) or Related Study (e.g. piccolo for an flautist).

Students are assessed by an annual examination in May/June.

Ensembles
All performance activities are assessable in the BMus degree scheme. Those activities not assessed under Principal Study are assessed under Ensembles in Years 1-4.

Ensembles for orchestral players
In addition to regular chamber music (see page 7), the Academy provides comprehensive orchestral training (see page 15). Orchestral planning generally follows a four-year cycle:

Year 1: string students play in String Orchestra; woodwind, brass, and percussion players perform in Symphonic Wind Ensemble and Brass Ensemble. Occasionally, first-year students are asked to play in Symphony Orchestra.

Years 2 & 3: students play in Symphony Orchestra, Symphonic Wind Ensemble and Brass Ensemble. They will also take part in Media & Applied Music sessions.

Year 4: students will be involved in Sinfonia, Manson Ensemble (contemporary), and brass ensembles.

Top string players are selected for the Royal Academy Soloists by audition.

There are ample opportunities for performance groups in Historical Performance (Modern Instrument Baroque Orchestra and Period Instrument Baroque Orchestra). The Opera Orchestra is drawn from the Sinfonia. The popular 'free on Fridays' lunchtime concert series draws on players from all years.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies.

Ensembles for guitarists
These include guitar ensemble, mixed ensemble, and guitar & voice. Students present a minimum of three coached performances a year. All categories are covered in each year of study and carry equal weighting in assessment.

Ensembles for singers
These include choirs as well as miscellaneous classes where vocal students work in groups such as acting, movement, Italian song, Italian craft, German language & lieder, French song, English song, and opera. In Years 3 & 4 these elements are divided into two courses: Stagecraft and Opera and The Craft of Singing in Modern European Languages.

Jazz Ensembles
Big Band and other Ensembles including workshops & combos.

Undergraduate Student Concerts
Lunchtime concerts take place on Tuesdays, Wednesdays and Thursdays. By agreement with their teacher, students may submit a concert proposal to the Concert Manager. Scheduled programmes are posted on the Concert noticeboard and at **www.ram.ac.uk/events**.
All performances are assessed and contribute towards course units for Ensembles. In exceptional cases undergraduate students may perform in Tuesday early-evening concerts in the Duke's Hall.

Undergraduate Programme

Courses for composers
Techniques of Composition (Years 1-4) covers fundamental technical and structural concepts of composition from the tenth century to the present day.

In addition Instrumentation and Computer Transcription and Advanced Orchestration are studied in Years 2 and 3 respectively.

Courses for Media & Applied Music
Years 1 & 2: Commercial Workshop and Manson Ensemble.

Years 3 & 4: Commercial Workshop, Manson Ensemble and Symphonic Workshop.

Academic Studies
The Academic Studies courses are designed to equip students with additional skills and knowledge to assist them in their careers as professional musicians.

Techniques and Analysis (T&A)
This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

Performance Practice (PP)
An investigation of performance techniques and interpretative issues. This equips students with tools to investigate often unfamiliar musical repertoire in both historical and contemporary contexts.

Business for Musicians (BfM)
Practical training in skills essential to many of today's musicians such as administration and promotion. Students consider a variety of career issues, including general administration and the organisation of a professional ensemble. Applications of studio and computer technology are also examined, as are methods of producing and marketing a CD.

Class Electives
Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Chamber Music, Late Romanticism, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Analysis, Advanced Techniques, etc). Classes are run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Music History (TMH)
This one-year course focuses on the musicological, social and political context of composers within the western art tradition. Presentational methods range from formal chronological surveys of historical periods to informal discussions of selected works. The programme aims to generate an environment where students feel able to question received terms and definitions.

Humanities
Humanities study provides a good opportunity to broaden the basis of the BMus degree in subject areas which are inextricably linked to music.

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate.

BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.

Supporting Studies
The components of the Supporting Studies curriculum are designed to enhance musicianship and broaden musical awareness.

Aural Training
Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited aural training experience.

Keyboard Skills
The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

Conducting
All students are taught the basic elements of baton technique and ensemble training.

Technology
An introductory course for all students covering computer production techniques necessary to the contemporary performer.

Art of Teaching
Specialist classes in vocal and instrumental teaching are held for undergraduates and are generally attended in Year 3.

Undergraduate Programme

Entry to the BMus programme
Students who have been offered an Academy place and have achieved the necessary academic or language qualifications will be fully accepted onto the BMus programme by the time they arrive at the Academy in September.

Entry to the BMus programme other than in Year 1
In some cases it is possible to take part in the BMus programme without starting in Year 1. These include:

1 Exchange students from another institution (where credit can be transferred back to the home institution). Many students enrolled at the Academy are encouraged to take a year abroad at another institution as part of their BMus studies. Exchange agreements are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons further.
2 Transferring from another institution with received credit acceptable to the Academy. Most students will enter the course at Year 2 level; however, in exceptional cases entry at Year 3 may be possible.

Annual Review
Students' academic progress is reviewed at the end of each year. Progress depends on passing the appropriate number of course units and satisfying Heads of Departments' requirements of attendance. End-of-year interviews are held in June at which the Tutors evaluate the past year with students and discuss the next year's programme of study. The Academy reserves the right to refuse re-admission on the grounds of a student's lack of ability or industry.

Classification of degrees
In awarding Honours, examiners take into account the total number of passes obtained, the standard at which courses have been passed, the distribution of marks, any material improvement or deterioration in a student's performance during the degree course, as well as additional factors such as illness or other personal circumstances known to them.

Any student near the boundary of a Class, or for whom any unusual circumstances should be taken into account, is given special consideration to ensure that justice, rather than mere arithmetic, is done.

On successful completion of the course, students are awarded an Honours or Pass degree on the basis of a weighting scheme.

Year-In Programmes
These two new programmes were introduced in 2001. Each provides opportunities for students to benefit from one year of Academy training with a study programme tailor-made to suit the student. A transcript will be supplied on completion of the programme.

See page 43 for information on fees for Year-In Programmes. More details are available from the Registry.

Gap Year studies – for students of any nationality wishing to spend a year at the Academy prior to taking up a full-time programme of study.
Eligibility: Students will normally be 18 years of age, have completed their schooling, and will be subject to the usual Academy audition procedures having reached the normal Year 1 entry standard.
Year-abroad study – for non-UK students who wish to study at the Academy for one year, normally as part of a programme of study offered by their 'home' institution.
Eligibility: Students will normally be between 18 and 21 years of age, already enrolled at another overseas institution that has sanctioned entry to the Academy, and be subject to the usual Academy audition procedures.

Postgraduate Programmes

Introduction by Amanda Glauert
MA, ARCM, PhD, Hon ARAM
Head of Postgraduate Programmes and Research

Our range of programmes
The Academy offers the following programmes at postgraduate level:

- Postgraduate Diploma in Performance – PG Dip. (Performance)
- Masters of Music in Performance – MMus
- Masters of Music in Composition – MMus
- Postgraduate Diploma in Musical Theatre (see page 24) – PG Dip (Musical Theatre)
- Research degrees in Composition or Performance Practice – MPhil and PhD

After becoming a member of the University of London in September 1999, the Academy has undertaken a large-scale review of its postgraduate programmes. We have introduced a system of credit-modules for the Diploma and MMus programmes which allows students to develop their own programme, in consultation with their teachers, around a clearly outlined framework.

Programme structures
Each programme (apart from Musical Theatre, see page 24) has an area of 'Faculty Activity' where students are required to build up a range of skills particular to their instrument or voice and career direction. This is offset against the central pattern of the one-to-one lesson which is common to all postgraduate programmes, and the demands of a final recital (or portfolio submission for composers). The standard of the final recital is high, and set at the same level for performers on the Diploma or the MMus programme. All the postgraduate programmes are designed to equip students for the competitiveness of the music profession, and to allow them to exert their creative leadership to the full.

Choosing Specialist options
On both the Diploma and MMus programmes performers develop areas of 'Specialist Performance' and choose assessment options most suitable to their career path, including aspects of concert presentation and educational work (according to faculty). On the MMus programme performers work on both traditional academic assignments and performance-based projects, so that they can engage in Performance Research as performers and scholars alongside the Academy's growing community of research degree students. Postgraduate composers are also expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

Which programme is right for you?
The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards, from Diploma through to Doctorate. Candidates interested in any of these programmes should apply to the Registry. MMus applicants are required to send in samples of their written work or compositions, and research degree students have to submit a fully developed research proposal before being called to an interview. Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions.

Programme Duration
Some postgraduate programmes follow a standard length of study, like the 9-month Postgraduate Diploma in Musical Theatre and the MMus in Composition, which usually lasts two calendar years (24 months). The Diploma and MMus in Performance are more flexible and allow students to take the credit-modules in one or two years, according to the student's standard on entry, their educational needs, and their funding position. The Conducting and the Opera programmes usually last three years.

Postgraduate Performance

PGDip & MMus
The **Postgraduate Diploma in Performance** aims to train aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry, and also to create a programme of study appropriate to an individual's needs, in an environment in which students are able to reach the highest possible standards The course aims to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims. Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, concertos with the Symphony Orchestra, Sinfonia and String Orchestra, in performance classes and master-classes, in the annual Composer Festivals, as well as in the Academy's wide range of competitive prizes and chamber music evenings.

The **Performance MMus Programme** has been created in response to the growing interest in Performance Research. The programme will interest students who wish to combine high-level performance opportunities with academic study and research, and who see this as a way of enhancing their achievement as postgraduate performers. Playing standards are judged at an equivalent level to the Postgraduate Diploma Programme.

Entry is highly competitive. The programme is however designed to meet the needs of diverse students with a commitment to performance research, whether they are conservatoire or university graduates, and with a range of career aspirations.

The PG Dip and MMus programmes can be taken over one or two years (or three years for vocal and conducting students).

All postgraduate performance students for MMus or PG Dip are assessed in **Core Performance** (100 credits) and **Specialist Performance** (20 credits). MMus students, in addition to these, undertake **Project Work** (60 credits).

The **Postgraduate Diploma (PG Dip)** thus incorporates 120 credits, over a minimum 9 months study; the **MMus** 180 credits, over a minimum 12 months.

Core Performance (PG Dip & MMus)

(100 credits)

Learning Outcomes
Students will be equipped technically and musically to demonstrate a distinctive interpretative personality which is convincing in live concert performance – in both solo and ensemble contexts. They will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate their own performance in relation to those expectations.

Assessment
Final Recital (or equivalent)
Which may include (according to Faculty)
- Solo
- Duo
- Chamber
- Orchestral

Concerto Performance (or equivalent)

Profile Report on Faculty Activity
Comprising reports from
- Individual lessons, concerts, performance classes, masterclasses, technical testing, orchestral excerpts, ensemble activity, instrument maintenance
according to Faculty requirements

Specialist Performance (PG Dip & MMus)

(20 credits)

Learning Outcomes
Students will be equipped to perform to a high level in a 'real-life' performance context that they have elected as relevant to their interests. They will thus have demonstrated their confidence in adapting their presentational skills as performers to the demands of a particular practical and, in some cases, academic context.

PGDip Options
One of:
- Concert Presentation
- Learning and Teaching in Music
- Faculty-specific course

MMus Options
One of:
- Critical Musicology for Performers
- Performance Analysis

Project Work (MMus only)

(60 credits)

Learning Outcomes
Students will have learned to establish research aims relevant to their development as musicians, and to draw on the research processes and methodologies which allow such aims to be realised in academic and/or practical terms. They will have developed a critical awareness of the current debates within practice-based research and/or musicology, and have identified their own position in relation to them. They will also have increased their effectiveness as researching performers and, in some cases, as academic musicologists.

Assessment
One of:
- Dissertation
- Repertoire Project

As supported by MMus Seminars in:
- Performance Research Methodology

Composition MMus

The MMus in Composition is one of the most intensive programmes at the Royal Academy of Music, requiring that composers engage in a demanding schedule of project-work as set out by the Programme Co-ordinator. The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Analysis and critical reflection are conceived as vital to this balance of internal and external stimuli, so that all postgraduate composers are required to engage in some kind of academic project-work and all are registered as part of an MMus programme. The MMus is designed as a two-year programme, with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Core Composition

Aims and Objectives

The central component of the MMus programme, designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.

Learning Outcomes

Students will have strengthened and refined their technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. They will thus have learned to respond confidently to external demands, even when working under pressure. They will also have developed a high degree of self-criticism so that they can reflect upon their distinctiveness as composers in relation to the practice of others, and will know how best to work upon and expand their own compositional personalities.

Portfolio

(90 credits)

Six items, as specified in faculty requirements and negotiated with the Head of Department

Profile Report on Faculty Activity

(30 credits)

Reports from individual lessons and from coursework in:

- Conducting
- Orchestration
- Analysis
- Skills Tests (including Take-Away paper and special projects)

Project Work

Aims and Objectives

This credit-component is designed to encourage the students to reflect critically upon their activity as composers and to refine their skills in academic and practical presentation.

Learning Outcomes

Students will have learned how to present an analysis (whether of their own music or of another composer's) in a convincing written format that meets the standards of postgraduate academic work. They will also have learned how to communicate their musical ideas effectively in live presentation – whether in the context of a seminar, rehearsal or concert – so combining academic and practical skills.

Analysis Project

(30 credits)

A written project of c. 5-8,000 words

Concert Presentation

(30 credits)

Students organise and present a concert of their own music.

Research Degrees

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students achieving the highest possible practical standards.

Teaching delivery
Students are allocated 30 hours of supervision per year. They may apply for a further year to complete or 'write up' their portfolio or dissertation at a reduced supervision rate. Supervision hours are divided between academic and practical supervision as negotiated with the Academy's Research Degrees sub-committee and the student's principal supervisor. As a support to their studies, composers attend the New Repertoire Forum and performers attend the Academy's Postgraduate Performance Research Workshop.

MPhil/PhD in Performance Practice

Aims and Objectives
The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and to gain a lectureship within a higher education institution specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Learning Outcomes
Students will have demonstrated their ability to carry through an original academic thesis on issues relating to performance research, and to illustrate the research outcomes through their own performances as well as through a written dissertation. They will thus have developed their own critical model for linking the academic and practical outcomes of their enquiry, and the skills to present their conclusions convincingly.

Entry
On entry students submit a detailed research proposal of around 2000 words outlining the thesis they wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes). The proposal should suggest how the thesis will contribute to the current disciplines of performance research and to the student's own development as a performer. They also submit evidence of their standards of written and practical work, both of which will be considered at their entrance interview.

Assessment
As a final assessment students submit a written thesis of 30,000 words (MPhil) or 50,000 words (PhD). Students support their thesis with a public lecture-recital or recital with notes/commentary.

More information
Candidates should feel free to contact Amanda Glauert, Head of Postgraduate Programmes.

MPhil/PhD in Composition

Aims and Objectives
The MPhil/PhD Programme in Composition is designed to encourage postgraduate composers to pursue their artistic development to the highest possible level and to reflect critically upon the significance of their compositional activity through analytical exploration and through collaborative work in a performance environment. Such intensive and wide-ranging study will allow students to extend their scope and effectiveness as composers, while offering them a training relevant to the task of teaching or lecturing in composition.

Learning Outcomes
Students will have demonstrated originality and coherence of musical invention across a substantial portfolio of compositions, as well as a command of existing musical techniques. They will be able to offer a convincing written account of the compositional, and in some cases performance, processes involved in producing their portfolio of scores and recordings. They will also have learned how to provide a written critique of their work using academically recognised analytical techniques.

Entry
On entry students submit a detailed research proposal of around 2000 words outlining the planned content of their portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component. They also submit evidence of their standards of compositional and written work, both of which will be considered at their entrance interview.

Assessment
As a final assessment students submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written dissertation of 15,000 words (MPhil) or 25,000 words (PhD), which must show a coherent and well-presented argument, confirming the candidate's grasp of academic analytical discourse, as well as an ability to reflect critically upon his/her own compositional activity.

More information
Candidates should feel free to contact Simon Bainbridge, Head of Composition.

Application Procedures

How to Apply
The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2002 will take place at the Royal Academy of Music between 3rd and 14th December 2001. Please note, however, that some auditions may take place in the week beginning 26th November 2001.

Email registry@ram.ac.uk
Tel. 020 7873 7393;
Fax 020 7873 7374

Application procedure
Applicants must fill in and return an official application form with an application fee. The fee for those auditioning in London or submitting a recording is £50 Sterling. The application fee for candidates auditioning in North America is £120 Sterling. Applicants for Composition and Media and Applied Music are asked to pay £25; a further £25 will be payable if the applicant is called for an interview in December.

Your application form and fee must reach the Registry no later than 8th October 2001 (7th January 2002 for conducting, Choral Direction & Church Music and USA candidates).

The Academy will accept the following methods of payment: sterling cheque, Eurocheque, postal order, money transfer (bank details available from the Registry), cash (please do not send cash by post).

Those who wish to be considered after 8th October may be placed on a waiting list for an audition; an additional late fee of £10 is payable by those subsequently called for audition.

If the applicant is deemed unsuitable for the Entrance Audition the application fee will be refunded – refunds will only be made in £ Sterling. Candidates for the MMus programme must submit examples of essay work with their application. Those who are considered unsuitable for the programme will be invited to audition for the Postgraduate Diploma instead. If these candidates do not wish to take up this offer, a half-refund of their application fee will be made. Students who subsequently withdraw before attending the audition will not be entitled to a refund.

The Academy may hold late auditions for candidates unable to attend in December, for example, due to illness, upon the receipt of a medical certificate issued before the end of December 2001. However, because of the strict numbers of places available within each faculty, late auditions will not be held if faculty quotas are already reached.

Registrar & Projects Manager
Philip White LRAM, FRAM

Assistant Registrar
Katrina Scott BMus

Admissions Officer & International Affairs Co-ordinator
Tamsin Wilson BA

September-November	Open Days
8th October 2001	Application forms deadline including recordings and MMus essays (except Conducing, Choral Direction and Church Music, North American auditions and Musical Theatre)
22nd October 2001	Portfolio and accompanying recording deadline for Composition, Jazz and Media and Applied Music
29th October 2001	Deadline for Hong Kong Applications
Early November 2001	Notification of audition for London applicants. Asian Auditions
12th November 2001	Deadline for Musical Theatre applications
3rd-14th December 2001	Auditions in London
7th January 2002	Application deadline for Conducting, Choral Direction and Church Music and North American auditions
14th January 2002	Application deadline for Research candidates
End of January 2002	Notification of North American audition dates
February 2002	Conducting auditions in London
March 2002	Choral Direction & Church Music auditions in London
March 2002	Auditions in North America

Your Audition

International Candidates
All European candidates must attend the main London auditions in December 2001. Other international candidates are strongly advised to do likewise (but also see below):

Candidates from North America
All candidates living in Canada or the USA must attend for audition in either London (December 2001) or North America (March 2002, Toronto, New York and Boston). Auditions in North America are not open to applicants for Composition, Conducting, Choral Direction, Jazz or Musical Theatre.

Candidates wishing to attend an audition in North America must return their application form to the Registry by 7th January 2002. Applicants may download an application form from www.ram.ac.uk.

There will be a fee of £120. The Academy will only accept sterling cheques drawn through a British bank.

Candidates from Asia
Auditions take place in Tokyo, Seoul, Hong Kong and Taipei in early November 2001. All candidates living in Asian countries must attend either one of these auditions or the main auditions held in London in December 2001.

Asian auditions are not open to applicants for Composition, Conducting, Choral Direction, Jazz or Musical Theatre.

Applicants from Asia should apply as follows:

Japanese Centre: enquiries to:
University Consultants Europe,
2-23-7 Ichigayatamachi, Sinjuku-ku,
Tokyo, Japan 162-0843
Tel. +81 3 5261 0056
Fax +81 3 5261 2888

Korean Centre: apply direct to:
c/o Hyeon-Jeong Ro-Shorr,
23-101 Hanyang Apt., Apkujung,
Kangnamgu, Seoul
Tel./Fax +82 2 3446 3173
Email korean.audition@ram.ac.uk

Hong Kong Centre: apply direct to:
the Registrar, Royal Academy of Music,
Marylebone Road, London NW1 5HT, UK
Tel. +44 20 7873 7393
Fax +44 20 7873 7394
Email registry@ram.ac.uk

Taiwan Centre: apply direct to:
c/o Miss Lo Mei-Yah,
Forum Auditorium, 4 Lane 181,
Ming-Tsuo, West Road, Taipei, Taiwan
Tel. +886 2 2593 5811
Fax +886 2 2591 5535

Hong Kong applications must be received by the Academy's Registry by 29th October 2001. All other candidates auditioning in Asia should return their application by the date specified by the relevant centre.

Video and CD Recordings
The Academy will accept Videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the same performance from applicants living in countries other than in Europe, Asia or North America. All recordings must be received by the 8th October 2001 and must be authenticated by a person of authority. Full details are on the "Supplementary form for video applications", available from the Registry. Videos and accompanying recordings will not be accepted without the submission of this form.

Your audition
Applicants auditioning in London will receive details of their audition date and time in the first week of November 2001. North American applicants will receive details in the first week of February 2002.

The precise format for auditions will vary according to subject. In most cases auditions will last approximately 20 minutes (up to 30 minutes for postgraduates according to the subject).

An accompanist will be available, but candidates are strongly advised to bring their own.

Audition requirements
Technical work (scales, arpeggios, etc) may be required of all instrumentalists.

Sight reading or quick study tests will be given to all candidates ('prepared study' for undergraduate violinists).

As time is limited for some auditions, candidates may be interrupted before they have performed a complete piece.

Musicianship and keyboard skills tests may be required of all prospective undergraduates. Appropriate aural tests may also be administered and candidates may be asked to play a piano piece which they are asked to prepare in advance.

Written paper: all undergraduate candidates are required to take a written paper which comprises harmonisation of a simple melody as well as a short essay question of a general musical nature.

The Academy regrets that it cannot issue specimen papers.

Violin
All candidates: a good knowledge of scales and arpeggios is expected; candidates should prepare the keys from G to D, major and minor. Double stops (thirds, sixths and octaves) in two keys of own choice, major and minor. All scales to be played with separate and slurred bowing of own choice.

Undergraduates: first movement (with cadenza) of a concerto by Haydn or Mozart and a contrasting piece.

Postgraduates: first movement of a major concerto written after 1800 and a contrasting piece.

Viola & Cello
First movement of a major concerto and a contrasting piece. A good knowledge of scales and arpeggios is expected. Candidates should prepare, in two keys of their own choice, scales and arpeggios in three octaves and double stops (thirds, sixths and octaves) in two octaves. All scales to be played with separate and slurred bowing of own choice.

Double Bass
One piece of candidate's own choice plus two excerpts from orchestral repertoire.

A good knowledge of scales and arpeggios is expected.

Classical Guitar
Undergraduates should present three pieces and postgraduates four pieces from

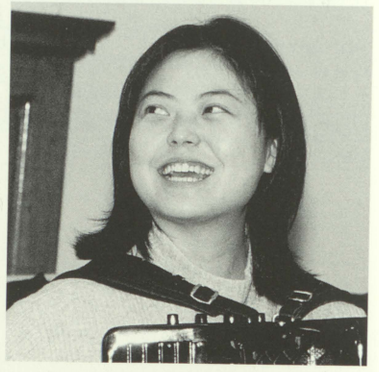
(i) a contrapuntal work written between c.1550-1750
(ii) a movement in sonata form
(iii) a theme with variations
(iv) a dance movement
(v) a work, or movement(s), written after 1950.

Harp
Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios will be sent from the Registry in mid-October.

Woodwind
Two contrasted pieces of candidate's own choice. A good knowledge of scales and arpeggios is expected.

Brass
A free-choice programme; one of the works should be an original composition for the instrument.

Timpani and Percussion
Detailed audition requirements will be sent from the Registry in mid-October.



Your Audition

Vocal Studies (Undergraduates)
Candidates should prepare a total of three items in contrasting styles and moods, one of which must be an oratorio aria (with recitative if possible). One item should be sung in a language foreign to the singer. Candidates may be required to sing only two of the three prepared works.

Vocal Studies (Postgraduates, including preparatory opera course with a broad-based curriculum)
Candidates should prepare two operatic arias, an oratorio aria and a contrasting work of their own choice from the song repertoire. One of these must be sung in English or English translation.

Royal Academy Opera
Candidates should prepare four contrasting operatic arias in a variety of languages, one of which must be sung in English or English translation.

Musical Theatre
Audition details can be obtained from the Registry or the Vocal Faculty office.

Piano
Candidates should offer a free-choice programme with a minimum of three works (undergraduates: 20-40 minutes; postgraduates: 45-60 minutes). The programme can include movements of works and should show a wide diversity of character and style as well as evidence of technical accomplishment. The audition panel will select from this programme within the time limits available, but all candidates may specify one work which they particularly wish to perform.

Piano accompaniment (postgraduates only)
Candidates should present a contrasted programme of songs and/or instrumental works. A short, technically demanding solo work should also be presented. Some tests of musicianship and keyboard skills may be given. Accompanists must bring their own soloist(s) – please contact the Registry if you experience difficulties in arranging this.

Répétiteurs
Candidates should coach their singers in two contrasted arias, and prepare a scene from a repertoire opera.

A reasonable knowledge of at least two foreign languages is expected.

Organ
Detailed audition requirements will be sent from the Registry in mid-October (for undergraduates there is also a piano requirement). Sight reading will be presented to all candidates during the audition.

Composition (undergraduates)
Candidates must send several examples of original work, including at least one large-scale orchestral/ensemble piece. Recordings must be supplied.

Composition (postgraduates)
Candidates must send at least three pieces, including an orchestral work and another including solo voice(s) and/or chorus. Recordings must be supplied. Candidates should submit two examples of their written work (in English).

Candidates must send their portfolio to the Registry by 22nd October 2001.

Media & Applied Music (undergraduate only)
Applicants should present a wide variety of their pieces – both compositions and arrangements – in the form of full scores (either hand-written or computer printed), short scores or lead sheets, accompanied by either tapes or CDs. A minimum of five separate items should be presented, which should demonstrate an interest in the many different styles of music used within the media. Applicants should remember that this is not a song-writing course, and that they must have an interest in both conventional instrumental and vocal writing as well as in technology-based composition. Candidates must send their portfolio to the Registry by 22nd October 2001.

Jazz
Detailed audition requirements will be sent from the Registry in mid-October. Candidates are required to demonstrate proficiency in their chosen idiom(s), including instrumental technique, improvisation, sight reading and ability to relate to an accompanying group (provided from current students). Jazz composers must send their portfolio to the Registry by 22nd October 2001.

Conducting (postgraduate only)
Entrance auditions for orchestral (not choral) conductors are held in February 2002 for entry in the following September. Detailed audition requirements will be sent from the Registry in mid-January. The closing date for the receipt of applications is 7th January 2002. Auditions take place in London only.

Choral Direction & Church Music (postgraduate only)
Entrance auditions are held in early March 2002 for entry in the following September. Candidates rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of their own choice. Candidates may be required to sight-sing and aural ability may be tested. Keyboard skills are not required.

The closing date for the receipt of applications is 7th January 2002. Auditions take place in London only.

Other subjects (Classical Accordion, all Historical Performance instruments)
Two or three contrasting pieces should be offered, preferably works not prescribed in any current examination or college entrance-audition list.

Research Degree applicants
The closing date for receipt of MPhil and PhD applications is 14th January 2002.

Notification of Results
The Registry will notify all candidates of the result of their audition as soon as possible. We will endeavour to contact all candidates placed on the reserve list as soon as we have any further news. Candidates who accept a place elsewhere or do not wish to be kept on the Academy's reserve list should write to the Admissions Officer.

All offers made are conditional upon the candidate achieving the educational and language requirements on page 42.

The Students

Sarah Watts
BMus clarinet

I knew I wanted to perform as much as possible and to get the best tuition around, and I haven't been disappointed in either of those at the Academy. And as the standard here is so high, there are plenty of challenges to keep on improving.

Last year I played the Mozart Concerto with the Sinfonia. The chamber music options are excellent too – I've been involved in setting up a new wind ensemble called Hexaphonic, and have put together concerts for the group in London and Bath. I've had the chance to develop my own specialisms – I'm particularly interested in new music, and after graduating here I plan to go abroad to study solo bass clarinet.

Toby Purser
Postgraduate Performance conducting

Coming here with what I thought was already a fairly extensive training, nothing could have prepared me for the extent to which three years here would change my attitude to conducting and even myself. With our strictly limited numbers, conductors have a really strong sense of supporting each other and providing a ruthlessly honest sounding board.

Having been able to focus on self-analysis and development in a place I trust and feel at home in will no doubt be the best thing I leave with, but there have been other fabulous experiences – I've had direct contact with great musicians when working and performing with players within the Academy, as well as with a number of independent student and amateur orchestras.

Clare Duckworth
BMus violin

I knew players from the NYO who were enjoying studying at the Academy, and liked the atmosphere when I came for a few consultation lessons, so the decision to come here was easy.

I've had so many opportunities to play with superb musicians here. I've led the String Orchestra, and the Concert Orchestra for a few of the free on Fridays lunchtime concerts. I've just been accepted into the European Union Youth Orchestra. I do as much playing in orchestras as I can both in the Academy and outside – I love the sound a good orchestra can make. My quartet has taken part in masterclasses with the Endellion and Brodsky quartets, and we now perform outside the Academy too, including trips to France and Oman. But it's not all performance – there are opportunities to stretch yourself academically too.

Trevor Walker
BMus jazz trumpet

London is a world-wide centre for jazz, and we get to meet and play in master-classes with many of the top players when they're in town. There's a strong community feel at the Academy, and particularly in the jazz department – as our numbers are kept down we get to know each other very well and look after each other (but you have to watch out for the odd unexpected trick like paper rolled up inside your mouthpiece). The standard is very high, and we represent a wide variety of styles – creating extra challenges and rewards.

On top of all the opportunities to play, we study composition and the academic side of jazz, as well as history and aural skills. I'll need all this training if I'm to play an active role in developing the jazz scene of the future.

Henrik Persson
Postgraduate Performance cello

I came to Britain from Sweden in 1996 for my undergraduate degree, after which I wanted some more specialist study in baroque cello and viola de gamba. The focus provided by a dedicated Historical Performance Faculty, and the opportunity to draw on the professors' years of top-level experience, made it an easy decision to apply here. I've been at the Academy for less than a year, and already I've taken part in masterclasses with Micaela Comberti, Paul Goodwin and Charles Medlam, and have performed in the Period Instrument Baroque Orchestra with Monica Huggett. I'll be playing in the premiere recording of Handel's Gloria with Emma Kirkby, and have taken part in a CD of Bach orchestral works. I've also been fortunate to be loaned a superb instrument from the Becket Collection.

Nicholas Shaw
MMus Choral Direction & Church Music

I studied as an organ scholar at Oxford and took the general music degree, but like so many church musicians in the UK I had very little training in choral direction, simply picking up what I could by watching others. The specialist course here has taken me right back to basics and given me the techniques I'll need not just in church music, but also in the concert hall as a chorus master. I started on the Postgraduate Performance Diploma, but have converted to the Masters programme for the second year. For my research I've been editing manuscripts from the Academy's collection, mainly of 18th-century Italian choral music, which I am going on to perform. The contacts I've made here have helped to establish myself as an organist and choral director here in London.

Robert Fokkens
MMus composition

The Academy's Composition Faculty is very much practically focused, with many workshops and performances, often with leading ensembles – we've worked with the BBC Singers, the London Sinfonietta, members of the Philharmonia orchestra, and even actors from the National Theatre over the last two years. There are also numerous opportunities to work with Academy ensembles, as most concerts of the big ensembles include works by composers from the department – I've had pieces performed by the symphony orchestra, the string ensemble and the Manson Ensemble – and the International Composer Festival always includes works by Academy students. Of course, if you want to get smaller pieces perfomed, you are surrounded by some of the best student performers in the UK, and many of them are very keen to play really new music...

Pearl

Entry Qualifications

Undergraduate (BMus) Programme

Age

Normally 17 at the time of registration (but see below – Special Admissions).

Entrance standards

Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the technical standards expected of applicants, please see repertoire lists for ABRSM (www.abrsm.ac.uk) examinations at Grade 8 and Advanced Certificate level. There is no formal minimum standard in keyboard skills, but an Associated Board Grade 5 minimum is desirable in piano where keyboard is not the Principal-study, to enable students to improve their general musicianship.

Academic qualifications (UK & Ireland)

Normally at least two A-level passes including:

i) A or B grade in Music
ii) normally B or C in at least one other A-level subject
iii) a good pass at GCSE in a European language is desirable.

Scottish candidates require a B-grade and at least four C-grade passes in Highers, and Irish candidates require a B-grade and at least four C-grades in the Leaving Certificate.

Other qualifications

i) the University of London's 'double' A-levels in Music will satisfy the two A-levels requirement
ii) Grade 8 passes of the Associated Board in a practical study and theory are accepted as the equivalent of one A-level pass in Music
iii) a pass at AS-level counts as a half A-level.

Academic qualifications (International)

International candidates may verify the acceptability of their qualifications with the Assistant Registrar, but should remit copies of official transcripts or certificates with their application forms. If subsequently offered a place, candidates must send original documentation to the Registry.

Special Admissions

Sympathetic consideration is given to:

i) those below the normal minimum age (but not below 16)
ii) other gifted candidates who lack the normal minimum academic qualifications.

Postgraduate Programmes

Age

Normally 21 by 31st December in the year of entry.

Entrance standards

At least equivalent to a recognised music diploma in the Principal-study.

Academic qualifications

Candidates should normally be completing or have completed a full-time (undergraduate) course of musical study. Candidates for the MMus must possess a good honours degree, normally in Music.

Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at www.ram.ac.uk.

English Language Requirements for International Students

Those accepting a place at the Academy from a country where English is not a first language are required to demonstrate their language proficiency. The Academy has adopted the International English Language Testing System (IELTS) and students are required to take this examination, in their own country, soon after accepting a place at the Academy. Minimum recommended IELTS scores are: BMus (6.0); MMus (7.0); PGDip (5.0).

Information on test centres can be obtained from the Registry. In countries where IELTS is not available, the Academy will accept TOEFL results as follows: BMus (550+); PGDip (500+); MMus (600+).

The Academy offers an 'acclimatisation' course to international students in the weeks before the beginning of the academic year. This includes a thorough introduction to the Academy and London life. A handbook for international students is available from the Registry and gives useful information.

Tuition Fees

Fees for full-time courses for 2002-2003 have not yet been fully determined. As a guide, inclusive fees for 2001-2002 are as follows.

Fees for Musical Theatre students are given in the separate Musical Theatre prospectus.

Home and EU students	
Home fees are subsidised by the UK government	
BMus	£1,075 (subject to LEA means testing)
Postgraduate Diploma Programme	£4,500
MMus	£5,000
Research (MPhil, PhD)	£2,800

International (non-EU) students	
All courses (except Vocal)	£11,400
Channel Isles & Isle of Man	tba
Research (MPhil, PhD)	£6,200
Year-In Programme	£4,000

Students recruited from Japan and Korea, who attend auditions organised by the Academy's local agents, will pay higher charges in Year 1 in order to help defray the Academy's overall audition costs. These costs will be notified to the students when the Academy makes its formal offer of a place.

Other Fees	
Application Fee	£50
Late Application Fee (UK auditions, in addition to the above)	£10
Application Fee for North American audition	£120 sterling
Application Fee for Japan and Korea: varies according to country. Please refer to local audition co-ordinator.	

UK Local Authority awards & grants
Students resident in the UK who gain entry to the BMus programme may have to contribute towards their fees. Any such contribution will be determined by a means test conducted by the student's LEA. Student loans for undergraduate UK students are now administered through LEAs and the Student Loan Company. Discretionary awards may be available for Postgraduate Programmes. Such awards cover fees and may include a contribution towards maintenance. It is essential to apply to your LEA as early as possible following acceptance by the Academy.

EU Students: BMus Programme
Provided that the normal requirements are satisfied (as for British students), EU students gaining entry to the BMus Programme may have to contribute towards their fees. Any such contribution will be determined by a means test conducted by the Education Authority in which the Academy is situated (City of Westminster). Details will be sent out by the Academy's finance department.

Payment of Tuition Fees
In accordance with the undertaking required from students when accepting places at the Academy, fees for the first year of studentship for Home and EU students are payable in all circumstances. Unless the Academy has written assurance from the student's Local Education Authority or from EU Authorities in England that they will be paying fees on behalf of the student, or that they will be met by other bodies such as charitable trusts, the first year's fees for UK/EU undergraduate students are due by 1st September before the start of the academic year. Non-payment by the due date will mean that the student's place cannot be guaranteed. UK/EU postgraduate students will be asked to pay in advance a deposit of 15% of the full year's tuition fee by 21st April 2002.

In accordance with the undertaking required from students when accepting places at the Academy, fees for each year of studentship for overseas students are payable in advance, and a deposit of 25% of the full year's tuition fee is required by 21st April 2002, the balance to be paid before 1st September 2002. Non-payment will mean that the student's place cannot be guaranteed. In cases of extreme financial hardship a student may apply in writing, with full details, to the Director of Finance and Personnel by 1st July 2002.

Financial Assistance
Financial Assistance Forms must be returned to the Registry. Funds are limited, and assistance is more readily available to postgraduate and full-fee paying international students. See page 27 for details on entrance scholarships.

Associated Board International Scholarships
Each year the Associated Board of the Royal Schools of Music offers to overseas students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. Please see page 25 for full details.

Termination of Studentship
Students withdrawing from Academy courses will not be entitled to a refund of fees for any part of the academic year not in attendance. In any event, students may not withdraw from their studies without one full term's notice.

Certification of Fees
All new students (other than those who have been approved for a Local Authority or EU award), when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course.

International Students
Fees for international students (except EU) are considerably higher than for home students. Students will be eligible to pay home fees if they fall into one of the following categories:

UK Students
1 the student is *settled* in the UK on 1 September 2001, meaning that they have leave to enter or remain in the UK for an indefinite period or they have right of abode AND
2 on 1 September 2001 the student has been *ordinarily resident* in the UK for a minimum of three years (temporary absence does not affect this) AND
3 their main purpose for being in the UK at any point over that three years was not *full-time education*.

EU Students
1 the student is an EU national, or the child of an EU national
(countries of the EU are Austria, Belgium, Denmark, Finland including Aland Islands, France including French Overseas Departments, Germany including Heligoland, Greece, Ireland, Italy, Luxembourg, Netherlands, Portugal including Madeira & Azores, Spain including Balearic Islands, the Canaries, Ceuta and Melilla, Sweden, United Kingdom including Gibraltar)
AND
2 on 1 September 2001 the student has been *ordinarily resident* in the European Economic Area (EEA) for a minimum of three years (temporary absence does not affect this) AND
3 their main purpose for being in the EEA at any point over that three years was not *full-time education*.

Other Categories
There are also special concessions for students who are
- EEA national 'migrant workers' in the UK or their spouse or children
(the EEA includes all the nations of the EU as listed above plus Iceland and Norway, including Svalbard and Liechtenstein)
- exchange students
- refugees
- those with exceptional leave to enter or remain in the UK following the refusal of an asylum application.

Please contact the Registry for further details on these categories.

USA Students
The Academy is designated as an eligible institution for American students to apply for a Guaranteed Student Loan (GSL) or for deferment of payment on an existing GSL account. The Academy's 'School Code Number' is 01176400. The Registry staff will be glad to assist students applying for funds through the GSL programme.

Studying at the Academy

The Royal Academy of Music is Britain's senior conservatoire, founded in 1822. Our mission: to prepare students for a successful career in music according to the evolving demands of the profession.

- Situated in central London, enjoying a highly enviable location alongside Regent's Park (see map on page 47)
- Students receive University of London degrees: the Academy is the only conservatoire to be a member of the University
- A few minutes from International Students' House and with widespread availability of accommodation, administered by a dedicated student housing office
- Easy access to the Wigmore Hall, Barbican, South Bank Centre, Covent Garden, London Coliseum, St John's Smith Square, and many other locations in which the world's greatest international artists perform
- A diverse and stimulating range of departments: all the traditional instrumental and vocal disciplines, as well as Historical Performance, Jazz, Composition, Media & Applied Music and Musical Theatre
- A dynamic programme of events including regular high-profile concerts, often mixing Academy students with international artists, and the renowned Annual International Composer Festival
- A close-knit and truly international student community of around 570 students, with over 50 countries represented
- A pioneering and individually-tailored BMus programme which integrates performance and relevant contextual study in realising vocational aspirations; newly-devised postgraduate programmes which give students the very best value in obtaining their desired research, performance or compositional goals
- Newly devised Postgraduate programmes
- A full range of Humanities and Arts courses available through King's College London, as well as the Language and Communications Centre
- A student exchange programme with major institutions world-wide
- A designated International Students Officer to support broad academic advice from tutors
- A special 'English for Musicians' course for students from abroad, including a Guide for International Students
- Educational schemes which provide students with work opportunities in all aspects of the profession in London and abroad
- Superb state-of-the-art rehearsal and performance facilities, including a new 200-seat concert hall
- Excellent recording facilities
- Arguably the world's finest collection of prestigious Cremonese stringed instruments by makers including Stradivari, Guarneri, Guadagnini and Amati, many available for loan to students
- The York Gate Collections of instruments, artefacts and manuscripts
- A fully-stocked library to cater for all student needs, as well as access to King's College and University of London libraries
- A vibrant and helpful Student Union
- 'Music Box' – helps students to prepare promotional materials for their professional life
- 'Preparing for Work', an acclaimed publication for all those making the transition from Academy student to music professional
- Very successful ratio of destination outcomes in the musical workplace: over 90% of recent Academy graduates have established their careers in music

Studying in London

As one of the most cosmopolitan cities in the world, London offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go – whatever your tastes.

Music

London is generally acknowledged to be the musical capital of the world. The Academy is right in the heart of the city, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during the Academy's term-time. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra.

London is a recognised centre for experimental jazz. The city's dynamic club scene is renowned.

Entertainment and the creative arts

London is a major international centre for cultural activities outside music.

The Tate, the new Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over – and do not charge for entry to their main collections. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

Parks and history

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list. The most famous of London's historic churches is Wren's masterpiece, St Paul's Cathedral. Many of the fascinating churches in the financial heartland of the City host regular concerts. Cemeteries in London provide a Who's Who to London's past. The London Eye, towering 450 feet above the Thames, has quickly become a London landmark for the 21st century.

Sport and Shopping

London is the home to Wembley Stadium, Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several major football clubs. The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you're into shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

London on a budget

Many students at the Academy are on a tight budget, but there are plenty of activities in London which are free or inexpensive. An increasing proportion of London's museums and galleries offer free admission, and even those which charge often allow visitors in for nothing in the late-afternoon.

Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues.

Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'.

Facilities

Basics
The Academy's main building is a striking, purpose-built Edwardian building dating from 1911. It includes all the requirements of a modern conservatoire:

- teaching studios
- rehearsal and lecture rooms
- large concert rooms
- a modern opera theatre
- a large concert hall (the Duke's Hall)
- a regularly updated stock of pianos
- a well-equipped Library
- good restaurant and bar facilities
- a significant provision in electronic and recording studios, which can be used for student performances or for making demonstration tapes

There are also suites of practice studios. Teaching rooms are available for practice in the evenings. Facilities are available from 7am-11.30pm during term-time and on a more restricted basis at weekends and in vacations. The recent acquisition of 1-5 York Gate (next door to the Academy) provides an invaluable extension to teaching and practice facilities. A comprehensive conversion project, due for completion in late 2001, incorporates a new 150-seat Recital Hall as well as the York Gate Collections, where many of the Academy's valuable and historic instruments and manuscripts will be on display to the public for the first time.

Library and Special Collections
In addition to the facilities you would expect for undergraduate and post-graduate students, the library's historical collections make it a significant centre for academic research.

The library has over 125,000 items and provides essential materials for Academy programmes of study, with a large stock of books and sheet music including significant collections of early printed and manuscript materials. The Armstrong Room houses the reference collection and has accommodation for quiet study. Audio facilities include CD and DAT players and record/cassette decks, a video player and a substantial library of recordings. Microfilm/microfiche materials and a reader-printer are also available for use. Students can apply for access to King's College London and University of London libraries, and an inter-library loan scheme operated by the British Library gives access to still further resources. All stock information is available through an on-line catalogue.

The Library also houses a Sir Arthur Sullivan archive and a Sir Henry Wood archive presented by the late Professor Arthur Jacobs. Among the Library's most valuable possessions are the manuscripts of Purcell's The Fairy Queen, Sullivan's The Mikado, Vaughan Williams' Fantasia on a Theme of Thomas Tallis and Serenade to Music and the newly-discovered Handel Gloria ("this piece will give boundless pleasure to singers and players" – Rodney Milnes, The Times, March 2001). A grant from the National Heritage Memorial Fund has assisted in the purchase of the Robert Spencer Collection – one of the finest sets of Early English Song and Lute music, as well as a fine collection of lutes and guitars. When the York Gate Collections open in 2001 many items will be on public view for the first time.

Guides to the collections are available from the Librarian.

The Orchestral Library has about 4,000 sets of orchestral parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

Instruments
All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments. The Academy has an extensive stock of instruments, including one of the finest collections of stringed instruments in the world which includes Stradivari and Amati violins and the famous 1696 'Archinto' viola. The majority of these are available on loan during studentship, particularly for important concerts, recordings and international competitions. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance.

The second edition of 'Masterpieces of Italian Violin-Making 1620-1850' by David Rattray, the Academy's Instrument Custodian, contains detailed information and photographs for 40 instruments from the collection.

Computer facilities
Workstations are available for students throughout the Academy's opening hours, equipped with academic and professional applications including word-processing, spreadsheets, scanning and desk-top publishing. The acclaimed Sibelius package is available for state-of-the-art music notation. Students have free access to email and the internet. The Academy provides training in the use of this equipment, helping students to master the management and promotional skills needed by professional musicians today.

The Academy's web site is at **www.ram.ac.uk**.

How to Find Us

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Past Students

Many famous musicians – singers, players, conductors and composers – have studied at the Academy. Some have returned as teachers to stimulate new generations of musicians, and others have settled world-wide and become leaders in their chosen branch of the music profession.

Amongst the Academy's most distinguished alumni are Sir John Barbirolli, Sir Arnold Bax, Sir Richard Rodney Bennett, Sir Harrison Birtwistle, Dennis Brain, Sir Clifford Curzon, John Dankworth, Lesley Garrett, Evelyn Glennie, Dame Myra Hess, Richard Hickox, Sir Elton John, Philip Langridge, Dame Felicity Lott, Dame Moura Lympany, Joanna MacGregor, Nicholas Maw, Michael Nyman, Sir Simon Rattle, Jean Rigby, Sir Arthur Sullivan, Lionel Tertsis, Dame Eva Turner, Christopher Warren-Green and Sir Henry Wood.

Here's a selection of professionals who have graduated from the Academy since 1990. There are many more who don't appear here.

Jeanette Ager (95) mezzo soprano | Ken Aiso (95) violin, English Chamber Orchestra | Jonas Albrektson (94) principal oboe, Gothenburg Opera | Richard Alsop (95) double bass, English National Opera | Gary Arbuthnot (96) flute | Mark Ashford (94) guitar, BBC Radio 2 Young Musician of the Year, 1996 | Oliver Ashmore (90) composer & musical director, West End | Richard Ashmore (95) bass trombone, Ulster Orchestra | Robert Ault (91) sub-principal clarinet, English National Opera | Jonathan Ayerst (94) piano | Katherine Baker (98) principal flute, BBC National Orchestra of Wales | Helen Bartlett (00) violin, Royal Ballet Sinfonia | Emma Bell (98) soprano; winner, Kathleen Ferrier Award 1998 | Mark Bennett (91) violin | Richard Berry (94) co-principal horn, English Chamber Orchestra | Catherine Beynon (92) principal harp, Royal Danish Orchestra | Emily Beynon (91) principal flute, Royal Concertgebouw Orchestra | Radek Boschetty (90) music producer, BBC | Richard Bourn (93) fourth horn, Hallé Orchestra | John Bradbury (90) principal clarinet, BBC Philharmonic | Sarah-Jane Bradley (92) viola | Christopher Brannick (87) percussion | James Brett (97) composer/arranger | Alan Brind (91) violin | Jeremy Brown (94) jazz bass | Sarah Burnett (93) bassoon | Ruth Byrchmore (91) composer | Rosalind Cabot (93) principal viola, Northern Ballet | Andrew Canning (90) organist, Uppsala Cathedral, Sweden | Helen Callus (90) viola | Colm Carey (94) recitalist & organist, HM Chapel Royal Tower of London | Graham Caskie (91) piano | Tom Cawley (98) Young Jazz Musician of the Year 1998 | Terence Charleston (89) harpsichord | Mark Coates-Smith (92) viola, Irish Chamber Orchestra | Celia Craig (91) cor anglais, Bournemouth SO | Simon Crawford-Phillips & Philip Moore (98) piano duo; winners, International Schubert Competition 1998 & Ensemble Award, Royal Over-Seas League 1999 | Colin Currie (98) percussion | Neil Davies (90) bass | Laura Donoghue (92) cello, London Philharmonic Orchestra | Richard Dubugnon (97) composer | Rhona Duncan (95) violin,

Dame Felicity Lott

Malmö SO | Aidan Eardley (95) cello, BBC National Orchestra of Wales | Mark Eden & Christopher Stell, guitar duo | Sam Elliot (98) tuba, Scottish Opera | Emperor String Quartet | English Guitar Quartet | Patrick Evans (90) principal viola, Athens Kamerata | Kevin Field percussion, Bournemouth SO | Martin Field (93) principal contra-bassoon, Royal Opera House | Galliard Wind Ensemble | Rumon Gamba (98) assistant conductor, BBC Philharmonic | Andrew Gant (93) organist & composer | Ben Gant (96) trumpet | Christian Garrick (94) jazz violin | Esther Geldard (92) viola | Antigoni Goni (92) guitar | Christopher Gould (95) piano | Gould Piano Trio (91) | Julia Graham (95) cello, BBC SO | Andrew Gunn (93) cello | Gillianne Haddow (96) viola, London SO | Robin Haggart (95) co-principal tuba, Royal Liverpool Philharmonic | Rustem Hairutdinov (94) piano | Aled Hall (95) tenor | Michael Hall (99)

Sir Simon Rattle

conductor in residence, Winnipeg SO | Gareth Hancock (92) piano | Dominic Harlan (97) piano | Caroline Harrison (87) co-principal viola, BBC SO | Benjamin Harte (98) violin | Jonathan Hartley (94) violin, Royal Opera | Caroline Holloway (99) violin, Ulster Orchestra | Daniel Hope (95) violin | Clare Howick (92) violin, Philharmonia | Katherine Hunka (96) violin | Joel Hunter (97) sub-principal viola, BBC Scottish SO | Glen Inanga & Jennifer Micallef, winners, Schubert International Competition for Piano Duos | Stephen James (99) principal horn, Stavanger SO | Aled Jones (90) singer/actor | Peter & Zoltan Katona (97) guitar duo | Geza Kayser (91) principal second violin, Kwa-Zulu Philharmonic Orchestra | Andrew Keeping (91) guitar | Gillian Keith (99) winner of Kathleen Ferrier Award 2000 | Jonathan Kelly (91) principal oboe, City of Birmingham SO | Freddy Kempf (99) prize-winner, Tchaikovsky Piano Competition | Elizabeth Kenny (90) lute | Myleene Klaas (99) 'Popstars' star | James Knight (97) Young Jazz Musician of the Year, 1997 | Josephine Knight (91) principal cello, BBC Scottish SO | Mari Kumamoto (86) piano and broadcaster | Carys-Anne Lane (90) soprano | Richard Lannoy (96) film composer | Carmine Lauri (93) violin, London SO | Mark Lebrocq (91) tenor | Orlando le Fleming (99) jazz bass | Leopold String Trio | Simon Lepper (98) piano | Clare Lintott (91) horn | Constantin Lifschitz (97) piano | Cecilie Loken (95) principal flute, Royal Swedish Opera | Nicola Loud (96) violin | Graham Mackay-Bruce (97) musical theatre | Susanna Malkki (94) cellist & conductor | Christopher Maltman (95) baritone | Paul Marleyn (91) cello | Kenta Matsumi (94) viola | James Maynard (99) second trombone, London SO | Alison McGillivray (95) baroque viola | Katharine McGillivray (94) baroque cello | Lorna McGhee (99) flute | Geraldine McGreevy (95) soprano; winner of Kathleen Ferrier Award 1996 | Amos Miller (95) trombone | Douglas Mitchell (90) second clarinet, Royal Philharmonic Orchestra | Graham Mitchell (98) double bass, Philharmonia | Chi-Yu Mo (96) second clarinet, London SO | Nicolae Moldoveanu (94) conductor | Gabriela Montero (94) piano; prize-winner, 13th Warsaw Chopin Competition | Maxine Moore (96) sub-principal viola, Royal Liverpool Philharmonic | Richard Moorhouse (92) assistant sub-organist, St Paul's Cathedral | Stephen Morris (91) violin | Paul Moylan (90) double bass | Simon Mulligan (95) piano | The Musicke Companye | Makoto Nakura (93) marimba | Mary Nelson (97) soprano, English National Opera | Elizabeth Neville (95) cello, BBC Philharmonic | Mark O'Brien (91) bass clarinet, City of Birmingham SO | Hallfridur Olafsdóttir (91) principal flute, Iceland SO | Martin Owen (96) principal horn, Royal Philharmonic Orchestra | Onyx Brass | Charlotte Page (93) soprano | Daniel-Ben Pienaar (97) piano | Ashan Pillai (92) viola | Amanda Pitt (94) soprano | Robert Plane (92) principal clarinet, BBC National Orchestra of Wales | Ian Price (97) prize-winner, Perrier Young Jazz Musician of the Year 1999 | Alwynne Pritchard (93) composer | Alison Procter (90) piano | QuintEssential Cornet & Sackbut Ensemble | Mark Radcliffe (90) baroque oboe | Sophia Rahman (92) piano | Ann Rankin (94) cor anglais, Hong Kong Philharmonic | Catherine Rattray (97) third horn, Ballet Royal Sinfonia | Harriet Rayfield (93) violin, London SO | Christine Roberts (94) principal clarinet,

Joanna MacGregor

Bournemouth SO | Simon Roberts (92) tenor | Jane Rogers (91) baroque viola | Ben Rogerson (95) cello, RTE Orchestra | Joanne Rozario (93) principal clarinet, Northern Ballet Theatre | Gary Ryan (91) guitar | Adam Saunders (91) composer | Dominic Saunders (90) piano | Richard Saxel (98) member, Piano Circus | Jan Schmolck (92) violin, Angel Piano Trio | Ruth Scott (93) principal oboe, English National Opera | Dominic Seldis (92) principal double bass, BBC National Orchestra of Wales | Emma Selway (92) mezzo-soprano | Katharine Shave (89) violinist | Nicholas Shaw (00) Sub-organist to HM Chapels Royal | Philip Sheppard (92) cello | David Gordon Shute (97) tuba | Rachel Simms (95) bassoon | Anna Sliwa (97) prize-winner, 1998 Warsaw International Harpsichord Competition | Gareth Small (93) associate principal trumpet, Hallé Orchestra | Ashley Solomon (91) baroque flute & recorder | Julia Staniforth (91) bassoon | Karen Stephenson (94) principal cello, BBC Concert Orchestra | Hans-Peter & Volker Stenzl (90) piano duo | Peter Sulski (91) viola |

Michael Nyman

Andrew Sutton (94) horn | Tetra Guitar Quartet | Anna Tilbrook (97) piano | Marcus Tilt (94) music director, West End | Lee Tsarmaklis (91) principal tuba, Royal Philharmonic Orchestra | Jesper Ulfenstedt (99) assistant principal double bass, BBC Philharmonic | Neil Varley (91) accordion | Ilan Volkov (96) assistant conductor, Boston SO | Sam Walton (00) percussion | Ashley Wass (98) winner, London International Piano Competition 1998 | Andrew Watts (91) counter-tenor | John Webb (94) composer | Simon Webb (92) cello, London Philharmonic Orchestra | Susannah Webb (94) violin, Queensland Philharmonic | Andrew West (87) piano | Martin West (95) resident conductor, English National Ballet | Mark Wigglesworth (89) conductor | Huw Williams (94) sub-organist, St Paul's Cathedral | Nicole Wilson (97) violin, London SO | Tien Yang (95) prize-winner, 1998 Warsaw International Harpsichord Competition | Christopher Yates (88) principal viola, City of Birmingham SO | Lucy Yendole (92) viola, Royal Opera | Fabio Zanon (93) guitar | Sue Zhen (99) assistant principal viola, BBC Philharmonic

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